

2024-2025
UIL Music Memory

PASSPORT



UNIVERSITY INTERSCHOLASTIC LEAGUE

Making a World of Difference

THE UNIVERSITY OF TEXAS AT AUSTIN

Introduction

UIL Music Memory has been a viable program within the state of Texas for more than a century. The focus of the Music Memory contest is an in-depth study of fine pieces of music literature taken from a wide spectrum of music genres to expose students to great composers, their lives, and their music. In the course of preparing for the contest, students should be given the opportunity to describe and analyze the music, relate music to history, to society, and to culture, and to evaluate musical performance.

A link to the contest rules and the Official List of selections for the 2024-2025 UIL A+ Music memory contest may be found online at <http://www.uiltexas.org/aplus/events/aplus-music-memory>.

We're excited to bring you this digital version of the Passport for UIL Music Memory. In it we hope that you will find everything you need to make your study of the music for the competition enjoyable for both you and your students. Furthermore, as music specialists, we have created these lessons so that they can be incorporated into your study of great composers and their music.

We welcome your feedback. Please consider completing the survey at <https://www.uiltexas.org/machform/view.php?id=286035> and feel free to send any further comments and questions to:

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How to Use this Guide

Welcome to the digital edition of the UIL Music Memory Passport! The materials you will need to prepare your team are easy to use and reproduce. The UIL Music Memory CD contains four separate folders.

TEACHER PASSPORT – This READY-TO-PRINT document is your teacher’s guide. The Teacher Passport includes the Official List, Lessons, and an Appendix (World Wide Web Excursion Extras, links to iTunes Store and Spotify Recordings, Texas TEKS, and Textbook Correlations). Each listening selection has a two-page lesson that is designed to be 30 minutes or less in length. Extra handouts or activities designed to accompany the lesson are included after the lesson plan.

Listening Maps are a separate document within the Teacher Passport folder. GPS Markings (timings for the maps) are on the second page of a duplicate Listening Map. Please note that these timings correspond to the iTunes/Spotify recordings used for the contest. This document is READY TO PRINT. You may choose to project the PDFs of the Listening Maps in color!

STUDENT PASSPORT – These are your student materials. This document was designed to be a Passport to “listening destinations.” Follow these directions to print and create an entertaining booklet for your students.

How to Print Your Student Passport:

1. Print the entire document.
2. You may want to print the cover (page 1) on card stock. Fold this document in half. This will serve as the Passport Cover. It includes a place for the student’s name and a convenient checklist on the back, to use as you prepare each listening selection. Duplicate as necessary.
3. Print the remaining Student Pages and Listening Maps. Copy these 2-sided. The Student Passport page should be on front and the corresponding Listening Map on back. (You will have 16 pages front and back for grades 3-6, 10 pages front and back for grade 2, and 20 pages front and back for grades 7-8.) Duplicate as necessary. Consider using a different color paper for each listening selection for easy sorting.
4. Fold each of the 16 pages with the Student Passport page on the *outside* and the Listening Map on the *inside*. Each page can now double as a flash card (composer on one side and selection on the other).
5. Place each folded Student Passport page into the Passport Cover.

CORRESPONDENCE – This folder contains many helpful letters and documents to recruit and organize a UIL Music Memory team on your campus.

GAMES AND QUIZZES – This folder contains a number of new, engaging games and documents for students to practice and prepare for the competition. There is something for everybody here! The contents of the three folders within this section are listed below.

PowerPoint Presentations and Excel Document

- Musical Postcard Review (PowerPoint)
- Road Rally (PowerPoint)
- Music Memory Practice (Excel)

Printables (folders for grade 2, grades 3-6, and grades 7-8)

- Composer Journey Game (all levels)
- Composer Choice Board
- Composer Crossword
- Composer Word Search
- Concentration Game
- Elements of Music Choice Board
- I Have, Who Has (2 versions)
- Listening Calendars
- Music Memory Practice
- Musical Selections Choice Board
- Tri-Flip Flash Cards
- What Do You Hear Study Sheet
- WWW Excursion Extras
- Sample Multiple Choice Quiz for Grades 7-8
- UIL Music Memory Study Guide for Grades 7-8

iTunes and Spotify Information

Pages 106-110 in this document contain iTunes and Spotify links to the official 2024-2025 UIL Music Memory selections. These recordings were used to prepare the Music Memory Passport and the Official Clip Tape for the Music Memory Competition.

Teachers may purchase and download the selections from iTunes to create practice CDs for their students. The recordings are NOT part of this publication.

iTunes Plus Products do not contain security technology that limits your usage of such products. Usage Rules (ii) – (v) on the iTunes Usage Rule Agreement do not apply. You may copy, store, and burn iTunes Plus Products as reasonably necessary for personal, non-commercial use.

Furthermore, UIL has created a playlist available on Spotify where users can listen to the selections for free:

<https://open.spotify.com/playlist/6Qg5oNIAA5AnZpEt25COzr?si=c24bf87a49334278>.

The QR code below links to the 2024-2025 UIL Music Memory playlist.



You will need to set up a Spotify account in order to access the music. Spotify currently offers a free subscription model that includes advertising, or paid subscription options that are ad-free and have additional features. There are also Spotify apps available for multiple platforms and devices.

A Note on Streaming Services

Streaming services are subscription-based, meaning you have access to their whole catalog as long as you are a subscriber but lose access if your subscription expires. It is not possible to burn CDs with music accessed through the free streaming services. In order for students to be able to listen to music at home through a streaming service, they will need to have access to their own account. Keep in mind that there are minimum age requirements for setting up accounts with services such as Spotify, so parental assistance would be necessary. A sample note for parents is included in the Correspondence folder.

A Note about Second Grade

As of the 2023-2024 school year, two tie-breakers were added to the UIL Music Memory second grade listening contest.

Second grade students study ten compositions selected from the list of sixteen for grades 3-6. This gives our young students an opportunity to “get their feet wet” with music listening and enables them to become comfortable with the in-depth study of great pieces of music literature.

For grade 2, the focus is on listening and recognizing compositions. UIL clips for the second grade test are taken from the main themes, but not necessarily from the beginning of the selections. Children will write the name of the composer from a word bank and then complete the listening portion of the test. The tie-breaker listening examples are taken from secondary themes. Students will write the title of the major work (where needed) and selection name in the spaces provided at the bottom of the test document.

Teaching Suggestions

1. Consider teaching all or part of the ten Grade 2 selections to all of your second graders in class. OR
2. Schedule practice sessions so that Grade 2 selections are presented in a block (i.e., Meet once per week for ten weeks for grades 3-6: eight weeks to present two selections per session, two weeks to review. Grade 2 would not participate in the first three sessions, but would attend the remaining five sessions and two review sessions.) When second grade is present, choose activities that are appropriate for your group.

We welcome your feedback, especially on this portion of UIL Music Memory. Please consider completing the survey at <https://www.uiltexas.org/machform/view.php?id=286035> and feel free to send any further comments and questions to:

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A Note about Grades 7-8

This group of students study the same sixteen compositions as students in grades 3-6, as well as four additional pieces. (You may wish prepare the four additional selections with sixth grade students as well.)

Students in grades 7-8 are encouraged to focus not only on listening and recognizing compositions, but also on composer information and musical concepts. The official UIL Music Memory test includes a multiple-choice section with one question for each selection. Test questions are taken directly from the Student Passport and Study Guide for grades 7-8.

A separate Student Passport and practice and study documents, including practice tests, have been created for grades 7-8. These materials are part of this digital version of the UIL Music Memory Passport. Lesson plan modifications for grades 7-8 are included in the “Teacher Notes” section of lesson plans in the Teacher Passport, and complete lesson plans and listening maps have been prepared for the four additional pieces.

We welcome your feedback, especially on this portion of UIL Music Memory. Please consider completing the survey at <https://www.uiltexas.org/machform/view.php?id=286035> and feel free to send any further comments and questions to:

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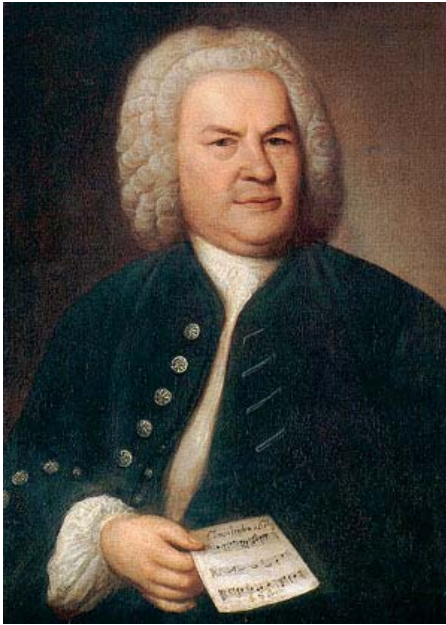
Official 2024-2025 UIL Music Memory List

<u>Composer</u>	<u>Major Work</u>	<u>Selection</u>
*Bach	The Well-Tempered Clavier, Book 1	Prelude No. 1
*Beethoven	Symphony No. 1	Movement 3
*Bizet	Carmen	Toreador Song
Brahms		Waltz in A-Flat Major
*Clarke		The Prince of Denmark's March
Debussy		Clair de Lune
Elgar	Pomp and Circumstance	March No. 1
*Ellington/Strayhorn		Take the "A" Train
*Lassus		O la, o che bon echo (Echo Song)
*Mozart	The Magic Flute	Der Vogelfänger bin ich ja
*Mussorgsky	Pictures at an Exhibition	Promenade
Price	Symphony No. 1	Movement 4. Finale
*Reed, Alfred	Armenian Dances (Part 1)	Gna, Gna (Go, Go)
Rossini	The Barber of Seville	Zitti, zitti, piano, piano
Verdi	Requiem	Dies Irae
*Vivaldi	The Four Seasons	Autumn, Movement 3

*** denotes selections for Grade 2**

Additional Selections for Grades 7-8:

Dvořák	Serenade for Wind Instruments	Movement 1
Falla	El Amor Brujo	Ritual Fire Dance
Schubert		Erkönig
Tchaikovsky		1812 Overture



Bach Fast Five



1. Johann Sebastian Bach \ 'bäk\ (1685-1750), German Baroque composer. One of the "Three B's" (Bach, Beethoven, and Brahms).
2. Played violin, viola, harpsichord, and organ. Technical expert on organ.
3. Had 20 children. 9 survived him. 4 were composers.
4. Had diabetes. Went blind. Died of a stroke.
5. Today Bach is considered the greatest composer of all time.

The Well-Tempered Clavier, Book 1

Prelude No. 1

Passenger Manifest

Piano

Points of Interest

- Equal temperament: a system of tuning developed in the late 1600s, which allows a keyboard instrument to sound in tune in every key.
- Clavier: in Bach's time, a family of keyboard instruments, including the harpsichord, organ, and later the piano.
- Harpsichord: main keyboard instrument in Renaissance and Baroque music (from about 1400 to 1750). The invention of the piano in the late 1700s caused the harpsichord's popularity to decline.
- Prelude: a short piece of music that often serves as an introduction to a longer work.
- *Arpeggio* (ar-PEH-djo) or broken chord ("to play on a harp" in Italian): a style of playing a chord where individual pitches are sounded in succession rather than together at the same time.

Travel Log

- **The Well-Tempered Clavier** (*Das Wohltemperierte Klavier* in German): two collections (Books 1 and 2), each with 24 preludes and 24 fugues, written in every major and minor key.
- Bach completed Book 1 in 1722, in Cöthen, and Book 2 around 1740 in Leipzig. Both books were hand-written, copied by hand, and widely circulated in Bach's time. They were published in printed form in 1800.
- **The Well-Tempered Clavier** was composed "for the use and practice of musical youth eager to learn and for the amusement of those already skilled in this study." The paired preludes and fugues in each of the 24 major and minor keys demonstrate the equal-temperament system.
- After Bach's death most of his compositions were forgotten, except for his motets (choral works) and **The Well-Tempered Clavier**. "Prelude No. 1" is one of Bach's most-recognized compositions.



Flight Plan



Take Off



- Play the chord progression above slowly (quarter note = 60) on the piano.
- Let's pretend that we're going on a short musical journey, starting at home, going away from home briefly, and then returning. Play the chords again. Raise your hand when you have the feeling that you have returned home. (measure 4) *How do you feel when you get back home?*

Cruising Altitude

- These are the opening chords of this selection. (A chord is a group of three or more tones sounded together.) But Bach changes the way the chords are played. Listen to the first four measures of the "Prelude." *How does Bach change the chords?* (He breaks the chords apart, so that the notes sound individually, and part of the pattern is repeated.) Listen to the first four measures again. Note that each of the broken chords is played twice. Define and discuss *arpeggio* (Points of Interest).
- Read about Bach (Fast Five), related vocabulary (Points of Interest), and the selection (Travel Log).
- Listen to the entire selection and pat the beat silently. *What do you notice about the melody (tune)? Can you sing the melody?* (no) *Describe the rhythm (the long and short sounds and silences).* (It is comprised of 16th-note motion, or four sounds per beat.) *What instrument did you hear?* (piano)
- View the listening map. Name the instruments (piano and harpsichord). Explain that the piano was not yet invented when Bach composed this piece. It was likely originally played on the harpsichord. Each square on the map represents one four-beat measure, with one repeated *arpeggiated* chord per measure. Listen and follow the map, tapping the half-note macro beat twice in each square.
- *How does the music make you feel? Do you sense moments of tension and release? Do you have the feeling that you have arrived at "home" on the final chord?* Listen again and raise your hand or mark the squares where you hear moments of release (measures 4, 10, 15, 19, 29, and 35).
- Create a short story to go with the music, in which you begin at "home," travel away, and then return. Make sure to include moments of tension and release. Share stories.

Landing Altitude

- In 1853, French composer Charles Gounod (goo-NOH) (1818-1893) improvised a melody for violin or cello and piano, using Bach's "Prelude No. 1" (with one measure added) as the accompaniment. The text of the Latin prayer, "Ave Maria" ("Hail Mary") was later added. Listen to a boy soprano sing "Ave Maria" <https://www.youtube.com/watch?v=U9QFxrNWS8&t=243s> (1:09-3:51). Discuss.

Teacher Notes

Modifications for Grade 2: Work as a class to create a story.

Teacher may write the story on the path on the listening map. Read the story as the music plays.

Modifications for Grades 7-8: Review bass clef notation. Play the bass clef half notes on the next page on an octave (C to C) set of bass bars or Boomwhackers with octavator caps with the recording. Note the descending bass line, measures 5-19, and the pedal point on G in measures 24-31.

Using the alternate listening map, read the text (one 16th note per syllable). Listen to the selection and audiate the text at the appropriate times. Small groups create new text.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



The Well-Tempered Clavier, Book 1

Prelude No. 1

by Bach

The musical score is written on seven staves in bass clef with a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes, starting on G2 and ascending to G3. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). The final staff concludes with a whole note G3 and a double bar line.

Compare the Piano Pieces



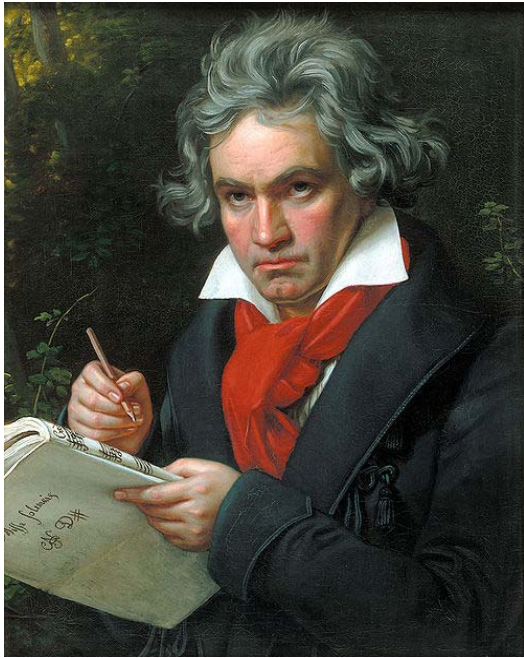
Brahms




Bach



Debussy



Beethoven Fast Five

1. Ludwig van Beethoven \ 'bā-, tō-vən\ (1770-1827), German Classical/Romantic composer. One of the "Three B's" (Bach, Beethoven, and Brahms). 
2. Played violin, viola, organ, and was a virtuoso pianist. Known as the finest pianist of his time.
3. Gradually became deaf. Began to lose his hearing in 1796. Completely deaf in 1818.
4. Moody, disorganized, and arrogant. Died of liver failure.
5. Composed 9 famous symphonies. One of the most famous and influential composers in music history.

Symphony No. 1 Movement 3

Passenger Manifest

Orchestra

Points of Interest

- Symphony: a musical composition in three or more sections or movements for orchestra.
- Musical form: the overall plan or structure of a piece of music. Ternary form: a three-part musical form where the first section (A) is repeated after a contrasting second section (B): A B A.
- *Menuetto* ("minuet" in Italian): a social dance for two people in 3/4 time (three beats per measure).
- Trio: the contrasting middle (B) section of a three-part movement, such as a minuet, named "trio" because it was originally written for three instruments. Trios usually have a light, simple texture.
- Tempo ("time" in Italian): the speed of the beat. ***Allegro***: "cheerful" (fast) in Italian.
- Dynamics: the volume (loudness or softness) of the sound.
- Accent: emphasizing a note by making it louder (*sf* = *sforzando* = a sudden forceful accent).

Travel Log

- Beethoven composed his first symphony in Vienna in 1799-1800. It was dedicated to Baron Gottfried van Swieten (1733-1803), an Austrian diplomat and amateur musician.
- **Symphony No. 1 in C major, Op. 21**, in four movements, was first performed in 1800 at a theater in Vienna, in a public concert that Beethoven organized, directed, and paid for himself. The symphony was well received by the audience.
- **Symphony No. 1** is often performed today, and was Beethoven's most popular symphony during his lifetime.



Flight Plan



Take Off

- View the listening map. Sing an ascending octave scale using *solfège* syllables and the tone ladder on the map.

- Write the rhythm on the board:



Read and tap the rhythm with two fingers on palm. Add *solfège* abbreviations, with a double la, (d r m f s l l t d') beneath the rhythmic notation. Sing the scale in rhythm, then tap the rhythm without singing. Repeat this pattern. Increase the speed.

- Point out that this is the opening of the third movement of Beethoven's **Symphony No. 1**. Play the first 9 seconds of the selection. Listen again and tap the rhythm.

Cruising Altitude

- Listen to the entire selection. Count the number of times you hear the ascending scale pattern (*menuetto*: 4, *trio*: 0, *final menuetto*: 4 with all repeats, as in the official Music Memory recording).
- Read about Beethoven (Fast Five). Note that, while Beethoven had started to lose his hearing when the symphony was written in 1799, he did not yet know that his hearing loss would get worse and that it would be irreversible. Read and discuss related vocabulary (Points of Interest) and about the piece (Travel Log).
- Review dynamic markings on the map (***pp*** = *pianissimo* = very soft; ***p*** = *piano* = soft; ***mp*** = *mezzo-piano* = medium soft; ***mf*** = *mezzo-forte* = medium loud; ***f*** = *forte* = loud; ***ff*** = *fortissimo* = very loud; ***crescendo*** = gradually louder; ***sf*** = *sforzando* = suddenly loud). Listen again for dynamics.
- Did you hear sections that repeat? Is there a section that is different? Review form and ternary (A B A) form (Points of Interest). Note that the A section is the *Menuetto* and the B section is the *Trio*. Play the selection again. Listen for the ascending scale pattern at the beginning of the A section. Raise one finger when the A section is heard and 2 finger for the B section (see GPS markings).
- Watch Paavo Järvi conduct the selection at <https://www.youtube.com/watch?v=x-ILsPFUeAI> or another video of a live performance (see Video Links in the Appendix). Note that in the final A section, sometimes repeats are not observed.

Landing

- Third movements of symphonies before Beethoven were traditionally a minuet and trio. The minuet was a popular, stately ballroom dance in 3/4 time with a moderate tempo. Beethoven marked his *Menuetto* ("minuet" in Italian) ***Allegro molto e vivace*** (very fast and lively). Can you dance to this music? Beginning with Beethoven's second symphony (1801-1802), third movements of symphonies became quick and light-hearted *scherzos* ("joke" in Italian) in 3/4 time with a Trio in A B A form. Watch a short Bernstein video at <https://www.youtube.com/watch?v=G6H4xCLKsC8>. Discuss. Do you think that Beethoven meant for this third movement to be a musical joke?

Teacher Notes

Modifications for Grade 2: Focus on the individual dynamic words and abbreviations on the map. Listen and raise and lower hand horizontally (lowest for ***pp***, rising to highest for ***ff***) to demonstrate the volume.

Modifications for Grades 7-8: Discuss the interplay (echoes and question/answer phrases) between the wind instruments and strings, particularly in the Trio section.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Compare the Symphonies

Symphony No. 1
Movement 3

Symphony No. 1
Movement 4. Finale



Beethoven



Price



Bizet Fast Five

1. Georges Bizet \bē-'zā\ (1838-1875), French Romantic composer.
2. Played piano.
3. Child prodigy. Loved music and reading. Entered Paris Conservatory at age 10.
4. Earned his living as an accompanist and by arranging music for a music publisher. Known for his operas, though only six were completed.
5. Died of a heart attack at age 36.



Carmen Toreador Song

Passenger Manifest

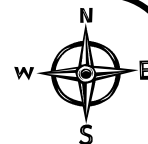
Baritone and orchestra

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Opera: a story told completely through music. The characters sing with an orchestra accompanying them and act out the story on a stage with costumes, scenery, props, and choreography.
- Opera aria: a song from an opera, for one voice, often sung with an orchestra. Aria means “air” in Italian.
- *Libretto* (“book” in Italian): contains all the words and stage directions for an opera. The *libretto* for **Carmen** is written in French.
- Baritone: the most common male singing voice, lower than tenor and higher than bass.

Travel Log

- Bizet composed his last opera, **Carmen**, in 1873-1874. The four-act opera is set in Spain, even though Bizet had never been there.
- **Carmen** is Bizet’s most famous opera, and is number 3 on the Operabase list of the most-performed operas in the world.
- The “Toreador Song” is sung by the matador (aka toreador, or “torero” in Spanish), *Escamillo*, who is *L’Espada* (“the sword”). In the opera, *Escamillo* is the champion bullfighter who kills the bull.
- The “Toreador Song” is one of the most famous arias from **Carmen**. It is sung at the beginning of Act II. Parts of the “Toreador Song” are heard again in Act IV, outside the bullfight arena.



Flight Plan



Take Off

- *What do you know about a bullfight?* Discuss locations of present-day bullfights (Spain, Portugal, France, Mexico, Columbia, Peru, Venezuela, and Ecuador) and their venue, a bullfight arena or ring.
- *What is another name for a bullfighter?* (a matador, toreador, or *torero*) Point out that assistants to the toreador include *chulos*, rodeo clowns who taunt and distract the bull; *banderillos*, carrying short spears; and *picadors* on horseback, carrying lances to pierce the bull.

Cruising Altitude

- Read and discuss the handouts, *What is an Opera?* and Bizet's ***Carmen***.
- View the listening map. Read the English translation of the words, or lyrics, of the "Toreador Song."
- The aria is written in verse and refrain form. Look at the lyrics and find where the refrain begins. *How many verses are there?* (2)
- The refrain asks *Escamillo* to think of the dark eyes that watch as he fights, sending him promises of love. *To which character do you think the dark eyes belong?* (*Carmen*) Explain that in this aria, *Escamillo* is trying to get *Carmen* to fall in love with him.
- Listen to the selection and follow the English translation on the Listening Map as *Escamillo* sings.
- Discuss the mood set by the instruments and the singer. *Do you recognize the music?*
- Read about Bizet (Fast Five), related vocabulary (Points of Interest), and about the selection (Travel Log).
- Refer to information in the last paragraph of the **Bizet's *Carmen*** handout. *Why do you think this opera is so popular?*
- *Does hearing this aria make you want to see a performance of ***Carmen***?*

Landing

- Bizet lived most of his life in Paris, France. *Does the music of the "Toreador Song" sound like it comes from Spain?*
- When asked if he planned to visit Spain so his music would sound authentic, Bizet replied, "No, that would only confuse me." *How could Bizet write the music for ***Carmen*** if he had never been to Spain?*

Teacher Notes

Use the appropriate Venn diagram to compare the "baritone" pieces.

Modifications for Grade 2: Remind children that the "Toreador Song" has a verse-refrain form. Name other verse-refrain songs (i.e., "The Cat Came Back"; "Must Be Santa"; "Oh, Susanna"; "Puff, the Magic Dragon"; "Rig-a-Jig-Jig"). Play the refrain of the "Toreador Song" (1:21-2:02). Then listen to the selection without the listening map and ask children to raise their hand when they hear the refrain.

Modifications for Grades 7-8: Point out that bullfighting is the national game of Spain, and that it is still a traditional spectacle in many countries. However, it is estimated that about 250,000 bulls are killed in bullfights each year, and bullfighting is legally banned in Argentina, Cuba, Italy, Canada, Denmark, and England. *Why do you think this is so?* (cruelty to the bulls, the unfairness of the fight between the bull and the bullfighter, danger to the bullfighter, etc.) *Why do you think bullfights are still legal in some countries?*

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



What is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture) and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- Flower Duet from **Lakmé** by Delibes. (British Airways commercial, **Meet the Parents**)
- "Nessun Dorma" from **Turandot** by Puccini (**Chasing Liberty**)
- "Ride of the Valkyries" from **Die Walküre** by Wagner (cartoons, **The Blues Brothers**)
- "Habanera" from **Carmen** (Doritos Super Bowl 2007 commercial)

Bizet's *Carmen*



The Characters:

- **Carmen** (CAR-muhn) – mezzo-soprano – a gypsy girl
- **Don José** (don zzhoh-ZAY) – tenor – a Spanish officer, loves Carmen
- **Escamillo** (ehs-kuh-MEEL-yoh) – baritone – a toreador (bullfighter)
- **Micaëla** (mih-kah-EH-luh) – soprano – a peasant girl, loves Don José
- **Frasquita** (frahs-KEE-tuh) – soprano – a gypsy girl, friend of Carmen
- **Mercedes** (mayr-SAY-dehs) – mezzo-soprano – a gypsy girl, friend of Carmen
- **Remendado** (reh-mehn-DAH-doh) – tenor – a gypsy smuggler
- **Dancairo** (dahn-KAH-ee-roh) – baritone – a gypsy smuggler
- **Zuniga** (ZOO-nee-guh) – bass – a Spanish officer
- **Chorus** – soldiers, young men, cigarette factory girls, *Escamillo's* supporters, gypsies, merchants and orange sellers, police, bullfighters, townspeople, and street children

The Setting: *Carmen* takes place in Seville, Spain in 1820.

The Plot: *Carmen* is a beautiful gypsy girl with a fiery temper, who likes to be the center of attention and is very popular with the men. She flirts with a Spanish officer, *Don José*, who falls madly in love with her and leaves the army to be with her. He becomes very jealous when she turns her attention to *Escamillo*, a famous bullfighter. Outside the bullfight arena, *Carmen* refuses to come back to *Don José*, and he stabs her in the heart as the crowd inside the arena cheers for *Escamillo's* victory.

The “Toreador Song” is one of the most famous arias from *Carmen*. It is sung by the bullfighter, *Escamillo*, at the beginning of Act II, at an inn on the outskirts of Seville, Spain. It describes the situations in the bull ring, including the cheering of the crowds and the fame that comes with the bullfighter’s victory.

The Paris premiere of *Carmen* in 1875 did not go well. The audience was shocked by the character of *Carmen* and thought the opera should have a happy ending. The critics did not like the opera, and for its final performances the theater gave away tickets to try to fill the seats. Bizet died of a heart attack after the 30th performance, and thought his opera was a failure. Since the 1880s *Carmen* has been one of the world's most popular operas, and is listed as #3 on the Operabase list of most-performed operas in the world. Many composers have used themes from *Carmen* in their own works: ballets, suites, and other musical pieces. Between 1907 and 2011, *Carmen* was adapted for film 38 times.

Compare the Opera Arias

Carmen
Toreador Song

The Magic Flute
Der Volgelfänger bin ich ja



Bizet



Mozart

Compare the Baritone Pieces

Bizet

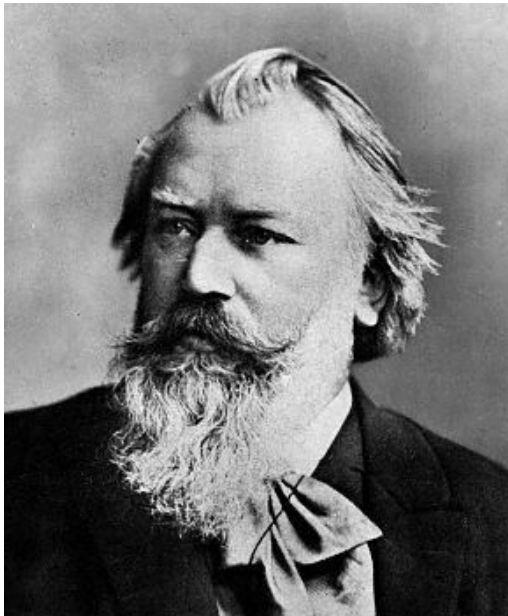


Mozart



Schubert





Brahms Fast Five



1. Johannes Brahms \ 'brämz\ (1833-1897), German Romantic composer. One of the "Three B's" (Bach, Beethoven, and Brahms).
2. Played cello, French horn, and was a virtuoso pianist.
3. Perfectionist. Destroyed many of his compositions before they were published.
4. Close friend of composer Antonin Dvořák.
5. Never married. Died of liver cancer. Buried in Vienna next to Beethoven, Johann Strauss II, and Schubert.

Waltz in A-Flat Major

Passenger Manifest

Piano

Points of Interest

- Waltz: a type of ballroom dance music in 3/4 meter (three beats per measure)
- *Accelerando* (*accel.*): gradually faster. *Ritardando* (*rit.*): gradually slower.
- *Crescendo* (*cresc.*): gradually louder. *Decrescendo* (*decresc.*) or *diminuendo* (*dim.*): gradually softer.
- Melody: a line of single pitches that move up, down, or repeat (the tune of the music).
- Accompaniment: a musical part that supports the melody.
- Musical form: the overall plan or structure of a piece of music.
- Phrase: a musical thought found in a melody. Phrases combine to form larger sections.

Travel Log

- Brahms wrote the set of **16 Waltzes**, Op. 39 in 1865 and dedicated them to Dr. Eduard Hanslick (1825-1904), a music critic in Vienna, Austria. "Waltz in A-Flat Major" is No. 15.
- Brahms originally composed the **Waltzes** for piano duet (one piano, four hands). He later arranged the set for piano solo in two different versions (difficult and simplified). "Waltz in A-Flat Major" appears in A major in the duet and easy piano versions, and in A-flat major in the difficult solo piano version.
- The **Waltzes** were written as a tribute both to the waltz, a dance that was very popular in Vienna, where Brahms lived, and also to the composer Franz Schubert, whose dance music Brahms edited and arranged. "Waltz in A-Flat Major" is the most famous waltz of the set.



Flight Plan



Take Off

- Listen to the selection and quietly tap the beat. Identify the instrument (piano).
- Stand. Find the macro beat (the downbeat of each measure). Sway left to right in place.
- Listen to the left hand of the piano part. Identify the beat (three beats per measure). Discuss 3/4 meter. Find different ways to show beats in sets of three. Transfer a pat-snap-clap pattern to conducting in three (down-out-up).

Cruising Altitude

- Name the piece. Read about Brahms (Fast Five), related vocabulary (Points of Interest), and the selection (Travel Log). Listen to a four-hand version of the piece (see Video links).
- Review melody/accompaniment (Points of Interest). Identify melody/accompaniment by hands on the piano. *Which hand plays the steady beat?* Explain that the left hand (accompaniment) plays the steady beat, while the right hand plays a different rhythm: that of the melody. Divide into two groups: 1. Sway to the macro beat with the right-hand melody; 2. Conduct with the steady beat of the left hand. Switch jobs and repeat.
- Review phrase (Points of Interest). Explain that this piece is not long enough to have large sections, so same/different phrases are indicated by lower case letters. (Capital letters designate sections.) Discuss repeated phrases in the selection, and determine the phrase form: a a b a' b a". (The a' and a" phrases are a little different from the a phrases, and so are marked with a "tic," and are called "a-prime" and "a-prime-prime" respectively.)
- Select a listening map (Map 1 shows movement, Map 2, the rhythm of the melody). Point out letters that show the form of the phrases, and proceed as detailed below.
- Map 1. Listen and follow the map to reinforce form. Review *crescendo* (Points of Interest). Locate *crescendos* pictured on the map (b phrases). For a phrases, stand with palms up and perform a fluid push/pull motion over two measures (macro beat). Then face a partner, and join palms. Perform a forward/back, push/pull movement with partner. For b phrases, crouch low and gradually rise over six measures to show the *crescendo*, or start with palms together and gradually increase the space between palms. Perform the movements with the recording.
- Map 2. Discuss notation (dotted-quarter + 8th note, 8th + two 16ths, triplet figures on the bottom staff). Speak rhythm syllables or counts. Listen and follow the map. Discuss differences in the a and a' phrases (melody of the last two measures is different, but the rhythm is the same). Review *accelerando*, *ritardando*, *crescendo*, *decrescendo/diminuendo* (Points of Interest). Mark the first measure *p* (*piano*) and mark tempo and dynamic changes on the map. Listen and follow the map.

Landing

- *What would a choreographed version of this selection look like?* Describe the movements.
- *If you were going to write music for a dance, what type of dance would you choose? What instrument(s) would you choose to perform the music?*

Teacher Notes

Use the Venn diagram to compare the piano pieces.

See also movement directions on Feierabend's **Move It 1** video (vertical circles for a phrases, swimming motions for b phrases).

Modifications for Grades 7-8: Use the listening map with notation.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Compare the Piano Pieces



Brahms



Bach



Debussy



Clarke Fast Five

1. Jeremiah Clarke \ 'klärk\ (1674-1707), English Baroque composer.
2. Played organ.
3. Lived his whole life in London, England. Sang in choir of the Chapel Royal as a boy. Organist at Winchester College, at St. Paul's Cathedral, and at Chapel Royal.
4. Known for his harpsichord and organ music. Died from a self-inflicted gunshot wound.
5. Clarke's best-known composition is "The Prince of Denmark's March."



The Prince of Denmark's March

Passenger Manifest

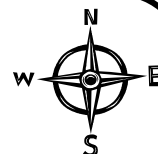
Trumpet and organ

Points of Interest

- March: a piece of music with a strong regular rhythm, written for marching to.
- Voluntary: a piece of music, usually for organ, that is played as part of a church service.
- Trumpet voluntary: an English keyboard piece from the Baroque period. A trumpet voluntary is usually played on the organ using the trumpet stop.
- Rondo form: the main theme returns after each contrasting section: A B A C A. Rondo can also refer to music that is fast and vivacious.
- Natural trumpet: a trumpet developed around 1300, with no valves, used to play mostly high notes. The Baroque period (1600-1750) is considered to be the "Golden Age of the Natural Trumpet." Composers wrote music for the natural trumpet well into the 1800s.

Travel Log

- Clarke composed "The Prince of Denmark's March" for Prince George of Denmark, husband of Queen Anne.
- From 1878 to the 1940s the piece was known as "Trumpet Voluntary" by famous English composer Henry Purcell, because of a mistake that was made when an organ arrangement was published in the 1870s. The piece was also arranged for trumpet, organ, and orchestra.
- "The Prince of Denmark's March" is popular as wedding music and has been used in royal weddings. It was played by the BBC during WWII when broadcasting to occupied Denmark, and is also the opening theme for **Masterpiece Theater**.



Flight Plan



Take Off

- Describe music you might hear at a church service or wedding. *What instruments would you expect to hear?*
- Listen to the selection and identify the instruments. (trumpet and organ)

Cruising Altitude

- Discuss how the music for the instruments is arranged. (In each section the trumpet plays the melody with organ accompaniment, and then the same music is played by organ alone.)
- Discuss the musical form (the overall structure or plan of a piece of music). *Are there any sections that repeat?* Derive the form (A B A C A = rondo). (Points of Interest).
- Read about Clarke (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- View the listening map. Notice the natural trumpet and organ pictured. Point out the five “coats of arms” shapes. *Are any the same? What do the shapes stand for?* (rondo form: A B A C A) Label the shapes (A B A C A) and write “rondo” on the map.
- Play the selection. Use crayons or colored pencils to draw a simple design in the first shape. Copy this design in the third and fifth shapes. Draw different designs in the second and fourth shapes.
- Play the selection again and follow the map.
- Stage the music. Select a prince, his attendants, and a large group for people of the court. Designate starting and ending points. Place the people of the court around the room to mark the route that the prince will walk. Prince will move forward slowly while the trumpet plays, then will stop and interact with the people of his court while the organ plays alone. Prince's attendants will not move with the prince, but will process to catch up with him when the organ plays alone. (People of the court may need to adjust the route when the organ plays alone and the prince stops.) Perform the staging with the music.

Landing

- Watch a video of the piece played by organ and natural trumpet, by solo organ using trumpet stops, and by orchestra and solo trumpet. Compare to the Music Memory selection. (Notes on form are detailed for each video in Video Links.)
- *Which version do you prefer and why?*

Teacher Notes

Modifications for Grade 2: Form two groups. Group 1 pantomimes playing the trumpet. (Remember that the natural trumpet of Clarke’s time had no valves, so there are no “buttons” to push.) Group 2 pantomimes playing the organ. Switch jobs when each section changes.

Modifications for Grades 7-8: Clarke was the first organist at the newly-rebuilt St. Paul's Cathedral in London. Watch the video at <https://www.youtube.com/watch?v=bRrss4kBi2M>, with pictures of St. Paul's Cathedral. Compare this version with the Music Memory selection (trumpet and organ play new music for the extended C section).



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

Compare the Marches



Clarke



Elgar

The Prince of Denmark's
March

Pomp and Circumstance
March No. 1



Debussy Fast Five



1. Claude Debussy \,de-byü-'sē\ (1862-1918), 20th French Impressionist composer.
2. Played piano. Musical prodigy. Entered Paris Conservatory at age 10.
3. Edited Chopin's piano works. Was a music critic and wrote about music under the pen name "*Monsieur Croche*" (Mr. Quarter Note).
4. Loved art and poetry. Died of colon cancer.
5. The greatest French composer of his time. Considered to be one of the "Fathers of Modern Music."

Clair de Lune

Passenger Manifest

Piano

Points of Interest

- *Clair de Lune* (klair duh LEE/OON, say "ee" through "oo" shape): "moonlight" in French.
- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Musical form: the overall plan or structure of a piece of music. Ternary form: a three-part musical form where the first section (A) is repeated after a contrasting second section (B): A B A.
- Suite: a musical form made up of a collection of short pieces.
- Impressionism: an artistic style of early 20th century poets, painters, and composers who tried to capture a fleeting moment, an impression, or a sensation, using subtle blends and shades of color.

Travel Log

- "*Clair de Lune*" is the third and most famous movement of *Suite Bergamasque* (BAIR-gah-mahsk), written in 1890, revised and published in 1905. It is a musical setting of a poem by Paul Verlaine.
- *Bergamasque*: a rustic, peasant dance from Italy.
- Original title: "*Promenade Sentimentale*" ("sentimental stroll" in French).
- Paul Verlaine (1844-1896): a French poet and Debussy's childhood friend.
- "*Clair de Lune*" has been orchestrated and arranged for other instruments; used in movies: *Giant* (1956), *Ocean's Eleven* (2001), and inspired Disney's "When You Wish Upon a Star."



Flight Plan



Take Off

- Fold the listening map in half vertically, so that the poem is on the back side. Draw a picture of the moon in the space beneath the title. (It might be simply a circle, or a crescent.)
- Explain that Debussy was a genius at painting his impressions of images in sound. He used music to paint a picture of moonlight.

Cruising Altitude

- Read about Debussy (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- Discuss Impressionism (Points of Interest). Explain that Impressionist artists were often inspired by poetry. Debussy's "*Clair de Lune*" is a musical setting of a poem by Paul Verlaine, who was his childhood friend. Turn the listening map over, read the translation of Paul Verlaine's poem, and draw an impression of moonlight beneath the poem. Share your work with a friend.
- Debussy loved painting almost as much as music, but said that music "can bring together all manner of variations of color and light, and of course is always in motion as opposed to static, as a painting can only be."
- In the last space on the map, draw your final impression of moonlight as the selection is played. Share your work with a friend. *How did your pictures change as influenced by the poem and then by the music?*
- Sing *sol-mi* songs "Star Light, Star Bright" and "I See the Moon" on the notes A-flat and F, with hand signs. Listen to the selection and show *sol-mi* hand signs when the interval is heard in the melody. (It occurs three times after an octave leap: low *sol* – high *sol-mi*, in each A section of the A B A form.)
- Watch the August 23, 2013 Google Doodle featuring the A section of Debussy's "*Clair de Lune*" at <https://www.youtube.com/watch?v=XQXgB8uenRQ>.

Landing

- *What poem or picture might inspire you to compose music about it? What instrument(s) would you use?*

Teacher Notes

Use the Venn diagram to compare the piano pieces.

Modifications for Grades 7-8: From 1903 to 1913 Debussy recorded several of his pieces on piano rolls, which allows us to hear the composer's own interpretation of some of his works. Listen to Debussy playing "*Clair de Lune*" from a recording of a piano roll that he made in 1913 at <https://www.youtube.com/watch?v=Yri2JNhyG4k>. Compare this to other recordings of the piece (see Video Links).



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

Compare the Piano Pieces



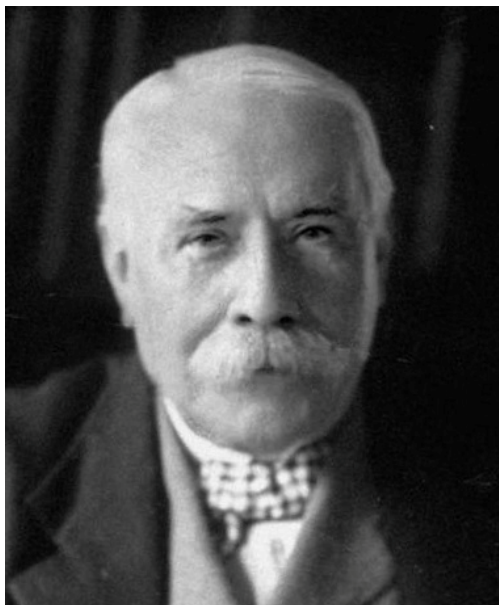
Brahms



Bach



Debussy



Elgar Fast Five



1. Edward Elgar \ 'el-gär\ (1857-1934), English late Romantic composer.
2. Played piano, organ, and violin.
3. Taught piano and violin. Worked as a free-lance musician and conductor. Knighted at Buckingham Palace in 1904.
4. Loved the English countryside and was very patriotic. Died of cancer.
5. Sir Edward Elgar, known as "The Master of the King's Musick," was the finest English composer of his time.

Pomp and Circumstance March No. 1

Passenger Manifest

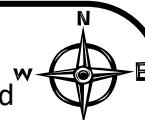
Orchestra

Points of Interest

- "Pomp and Circumstance": a formal, impressive ceremony or display of splendor or stateliness.
- March: a piece of music with a strong regular rhythm, written for marching to.
- Musical form: the overall structure of a piece of music. Binary form: a piece of music that has two main parts.
- Trio: usually the third section of a march, or the contrasting second section of a three-part movement. It is the main melody of a march and is more *legato* (smooth) and lyrical (song-like).
- Tempo ("time" in Italian): the speed of the beat. *Allegro, con molto fuoco*: cheerful (fast), with much fire, or passionately. *Largamente*: broadly (slowly). *Molto maestoso*: very stately, majestic.

Travel Log

- Elgar composed **Pomp and Circumstance** "March No. 1" in 1901 and dedicated it to Alfred E. Rodewald (1862-1903), conductor of the Liverpool Orchestral Society, and to its members.
- **Pomp and Circumstance** "March No. 1" was an instant success at its 1901 premiere in Liverpool. After its first performance in London, the audience demanded that it be played two more times.
- Because "March No. 1" was so popular, Elgar included it in his **Coronation Ode** for King Edward VII. English poet A. C. Benson (1862-1925) wrote a patriotic text for the Trio section. Known as the hymn, "Land of Hope and Glory," this has become an unofficial second British national anthem.
- The Trio section of "March No. 1" is also known as "Pomp and Circumstance" or as "The Graduation March" because it is often played as a processional at graduation ceremonies.



Flight Plan



Take Off

- Play the Trio (1:55-2:52). *Where have you heard this music?* Point out that the march is played repeatedly at graduation ceremonies, but there is more to the piece than this section.

Cruising Altitude

- Play the entire selection. Stand and silently pat the beat with alternating hands (L R L R), and then quietly march in place when you hear the familiar section that was just played. *Was the beat steady throughout?* (no) *Did any sections repeat?* (yes)
- Name the title and composer. Read about Elgar (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log). Add that Elgar composed his set of **Pomp and Circumstance Military Marches** Nos. 1-5 between 1901 and 1930, and that “March No. 6,” unfinished when Elgar died, was compiled from sketches and published in 1956.
- Review binary form (two main parts: A and B). *Which part is the main melody of the march and is more legato (smooth) and lyrical (song-like)?* (the second section: B). Point out that the second section is called the Trio, even though the piece is not a three-part form.
- View the listening map. On the Trio, note the syncopated eighth note-quarter note-eighth note (or syn-CO-pa) rhythm. Play the Trio section (1:55-3:51) and follow the notation on the map.
- Read the rhythms of the A section, which notate the distinctive beginning rhythms of phrases. Listen to the A section (0:00-1:55) and point to the rhythms as they are heard.
- Point out that the A section is marked *Allegro, con molto fuoco*: cheerful (fast), with much fire, or passionately; the Trio, *Largamente*: broadly (slowly); and the repeat of the Trio, *Molto maestoso*: very stately, majestic.
- Note the A B B A B A' form on the map. (The final A is A' or A-prime, because it is different from the other A sections.) Play the entire selection, following the notation on the map.
- Watch a colorized version of Elgar conducting the Trio (1931), with a shot of the wax cylinder used for recording audio (0:50-1:06) at <https://www.youtube.com/watch?v=n3KLDKg9IVA>.
- Watch a clip from **Fantasia 2000** at <https://www.youtube.com/watch?v=XXTdueNgdVk>. (**Pomp and Circumstance** “March No. 1”: 2:49-4:17 and 5:44 to end. Additional music is from “Marches 2-4.”)

Landing

- Referring to the Trio, Elgar wrote, “I’ve got a tune in my head that’s going to knock ‘em dead.” *What do you think he meant by that? Do you agree with him?* (Refer to the reception of the piece at its premiere, its popularity in England as the unofficial national anthem, and its use at graduations.)
- Watch a video performance at <https://www.youtube.com/watch?v=R2-43p3GVTQ>, with the audience singing “Land of Hope and Glory” on the Trio, and the Trio repeated (at 6:51).

Teacher Notes

Modifications for Grades 7-8: Note to teacher: Preview the videos at

<https://www.youtube.com/watch?v=p0242yFKRpU> and https://www.youtube.com/watch?v=d8nEa48_bIE and choose one. Watch the selected video to learn about the use of **Pomp and Circumstance** “March No. 1” at graduation ceremonies in the United States. Discuss.

On a blank piece of paper list the rhythms of the A section and write “Trio” as each is heard as the music plays. (A1 II: A2, A2, A3, A4, A3, A4, A5 :II, A4, A6, A1, A4, Trio, Trio, A2, A2, A3, A4, A3, A4, A5, A4, A6, A1, Trio, A2, A5, A7) (See GPS markings.)

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

Compare the Marches



Clarke



Elgar

The Prince of Denmark's
March

Pomp and Circumstance
March No. 1



Take the “A” Train

Ellington Fast Five

1. Edward Kennedy (“Duke”) Ellington \’e-liŋ-tən\ (1899-1974), 20th century American composer.
2. Taught himself to play piano.
3. Composed over 2,000 pieces of music.
4. In 1969 President Nixon gave him a 70th birthday party at the White House and gave him the Presidential Medal of Freedom.
5. Died of lung cancer. “Take the ‘A’ Train” was played at his funeral.

Strayhorn Fast Five

1. William Thomas (“Billy”) Strayhorn \’strā-hörn\ (1915-1967), 20th century American composer.
2. Played piano. Classically trained.
3. Collaborated with Duke Ellington for almost 30 years. Composed and arranged pieces for Ellington’s big band.
4. Active in the civil rights movement and was a friend to Martin Luther King, Jr.
5. Died of cancer. “Take the ‘A’ Train” was played at his memorial service.

Passenger Manifest

Big band: piano, saxophones, trombones, trumpets, string bass, drum set, and solo trumpet.

Points of Interest

- Jazz: music that developed at the beginning of the 20th century in America. Jazz features improvisation and syncopation.
- Big band aka jazz orchestra: a group of 12-25 jazz musicians who play woodwind, brass, and rhythm instruments.
- Swing: a style of jazz popular from about 1933-1946, performed by big bands, and used for dancing.
- Improvisation: music that is made up as it is performed. Syncopation: a rhythm where important tones begin on weak beats or weak parts of beats, giving an “off-balance” feeling to the music.
- Introduction: the beginning of a piece of music. Bridge: a contrasting, connecting section. Coda (“tail” in Italian): the ending of a piece of music.
- Mute: a device used to muffle or soften the tone of a musical instrument. Trumpet mutes may be hand-held or inserted into the bell of the instrument.

Travel Log



- Billy Strayhorn composed “Take the ‘A’ Train” in 1939, after Duke Ellington gave him directions to Harlem by subway, telling him to take the “A” train. Strayhorn wrote the piece to show Ellington what he could do. Ellington composed the piano introduction.
- “Take the ‘A’ Train,” first recorded in 1941, became the theme song for Ellington’s orchestra.
- Lyrics for “Take the ‘A’ Train” were written in 1944 by Joya Sherrill (1924-2010).
- “Take the ‘A’ Train” was the theme song for the Voice of America Jazz Hour, broadcast worldwide on shortwave radio from 1955 to 2003. In 1976, the 1941 recording by Duke Ellington was inducted into the Grammy Hall of Fame. In 1999, National Public Radio included “Take the ‘A’ Train” in the “NPR 100,” a list of the 100 most important American musical works of the 20th century.
- “Take the ‘A’ Train” has been recorded over 650 times and is one of the most well-known jazz standards of all time.

Flight Plan



Take Off

- Listen to the first part of the selection (0:00-0:51). *What kind of music is this? (jazz)*
Have you heard this music before? Where and when?

Cruising Altitude

- Read about Ellington and Strayhorn (Fast Five sections), related vocabulary (Points of Interest), and about the selection (Travel Log).
- Duke Ellington hired Billy Strayhorn in Pittsburgh, Pennsylvania in 1938, after hearing Strayhorn play piano, and gave him money to travel from Pittsburgh to New York City. Ellington wrote directions to his house in the elite Sugar Hill neighborhood of Harlem, using the A-line on the New York City subway, the fastest way to get to Harlem.
- View the listening map. Follow the map from bottom to top to reflect subway stops on the A-train route from Grand Central Station north to Harlem. Note the form: Introduction A A Bridge B A Coda. Listen and follow the form on the map.
- On the listening map, find the instruments on the left. Note that in this recording, there are five saxophones in the saxophone section, three trombones in the trombone section, and four trumpets in the trumpet section, along with the piano, drum set, string bass, and solo trumpet.
- Point out that “Take the ‘A’ Train” is a showcase for solo trumpet, played on this recording by Ray Nance (1913-1976). Nance’s improvised solo became such an important part of the piece that the exact solo was played by trumpet soloists in later performances and recordings. Sometimes the solo trumpet plays with a mute, and sometimes without a mute. Discuss mute (Points of Interest). Listen to a clip (0:51-2:17) to hear differences between the sound of the unmuted and muted solo trumpet.
- Listen again and on the map, list all the instruments/sections heard in the boxes (see GPS markings). Circle the instrument or section that has the lead (melody) in each section. (Lead instruments/sections are underlined below.)

Introduction: piano, drum set

A: saxophone section, trumpet section, trombone section, piano, drum set

A: solo trumpet (muted), saxophone section, drum set

Bridge: trumpet section, saxophone section, trombone section, drum set

B: saxophone section, solo trumpet (unmuted), trombone section, trumpet section, drum set

A: saxophone section, solo trumpet (unmuted), trumpet section, trombone section, drum set, piano

Coda: saxophone section, solo trumpet (unmuted), trumpet section, trombone section, drum set

- Watch a video of a 1962 recording made for a television special by Duke Ellington and his orchestra, featuring Ray Nance on solo trumpet, at https://www.youtube.com/watch?v=D6mFGy4g_n8. Discuss differences in the final A section of the Music Memory version and the video.

Landing

- In 1944, Joya Sherrill heard “Take the ‘A’ Train” on the radio at her home in Detroit, Michigan, and made up words to go with the melody. After he heard her sing her version, Ellington hired her as a vocalist and used her lyrics. Ray Nance (1913-1976), who played the trumpet solo on the first recording of “Take the ‘A’ Train”, often sang the song with Ellington’s band. (Nance performed “Take the ‘A’ Train” on violin at Billy Strayhorn’s memorial service.) The lyrics:
 You must take the A Train
 To go to Sugar Hill way up in Harlem.
 If you miss the A Train
 You’ll find you’ve missed the quickest way to Harlem.
 Hurry, get on board, it’s coming.
 Listen to those rails a-thrumming.
 All aboard! Get on the A Train.
 Soon you will be on Sugar Hill in Harlem.
- Listen to the audio with lyrics as sung by Ella Fitzgerald at <https://www.youtube.com/watch?v=Kz8Ear71yl> (0:00-0:49).
- *Do you prefer an instrumental version or the version with lyrics? Why?*

Teacher Notes

Modifications for Grade 2: You may wish to have students list only lead instruments on the listening map (see below).

Assign individuals or groups to stand and pantomime playing lead instruments at the appropriate time with the music:

Introduction: piano

A: saxophone section

A: solo trumpet (muted)

Bridge: trumpet section

B: saxophone section alternating with solo trumpet (unmuted)

A: saxophone section

Coda: saxophone section

Modifications for Grades 7-8: Derive or discuss the phrase makeup of each main section:

A: a a b a

A: a a b a

B: c c d

A: a a a

View and discuss the **PBS History Detectives** segment: Duke Ellington Plates at <https://www.pbs.org/video/history-detectives-duke-ellington-plates/>.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Lassus Fast Five



1. Orlando de Lassus \ 'lä-süs\ (1532-1594), Belgian Renaissance composer.
2. Singer. As a young choirboy was kidnapped three times by rival choirs because of his beautiful voice.
3. Born in France, trained in Italy, worked in Germany. Awarded the Knight of the Golden Spur in 1574 by Pope Gregory XIII.
4. Wrote no instrumental music. Composed over 2,000 vocal and choral pieces. His compositions comprised 60% of all music printed in Europe between 1555 and 1600.
5. One of the most popular, famous, influential musicians at the end of the 16th century.

O la, o che bon eccho
(Echo Song)

Passenger Manifest

Two 4-part choirs (SSAA + SSAA)

Points of Interest

- Madrigal: a secular (not religious) vocal piece for 2-8 parts, usually performed *a cappella*.
- *A cappella* ("in the style of the chapel" in Italian): music performed without instrumental accompaniment.
- Antiphony: a performance style in which a group of musicians is divided into two or more groups, performing alternately as separate groups and together.
- Soprano: high female singing voice, abbreviated "S." Alto: low female singing voice, abbreviated "A." Tenor: high male singing voice, abbreviated "T." Bass: low male singing voice, abbreviated "B."
- Lyrics: the words of a song.

Travel Log



- Lassus probably composed the "Echo Song" during his travels in Italy in the 1540s and 1550s.
- "*O la, o che bon eccho*" was first published in 1581 in ***Libro de villanelle, moresche et altre canzoni***, a book of *Villanelles* (light Italian secular vocal music) and *Moresche* (songs sung from the perspective of black Moorish servants and slaves).
- "*O la o che bon eccho*" was written for double choir: two separate 4-part choirs. Double-choir singing originated with the music written for St. Mark's Basilica in Venice, Italy, with its two choir lofts, from which two groups of musicians would play or sing back and forth.

Flight Plan



Take Off

- *Have you ever been to a cavern or cave? Did you play with your echo there?*
- *Does an echo return at the same volume? (No, it's softer.)*

Cruising Altitude

- View the listening map. Point out the Italian lyrics and English translation. With a partner, take turns echoing each sentence using the English text on the map. Remind students to make the echo softer.
- Discuss the meaning of the text.
- Listen to the selection and follow the lyrics on the map.
- *What instruments did you hear? (none, only voices)*
- Read about Lassus (Fast Five), vocabulary (Points of Interest), and about the piece (Travel Log).
- Point out that the spelling of Lassus' name changed to conform to the place his music was written, performed or published. Orlando de Lassus is also known as Orlando di Lassus, Orlande de Lassus, Orlandus Lassus, Orlando di Lasso, Orlando de Lasso, Orlande de Lattre, Roland de Lassus, Roland de Lattre, and Roland de Lâtre. All forms of his name are accepted today.
- Note that Lassus is probably the only Renaissance composer who wrote equally proficiently in five languages: Italian, French, German, Dutch, and Latin. His secular pieces were very popular throughout Europe during his lifetime.
- Relate that in antiphonal music, sometimes one choir is placed in a balcony, and the echoing of voices in the large space is part of the effect intended by the composer. Listen to the selection, focusing on the echo. Discuss. *Are there places where the lyrics overlap each other, or is there always a straight echo?* Listen again and find places on the map where the echo overlaps.
- Watch a video of the piece (see Video Links in Appendix).

Landing

- *How do musicians today create a sense of echo? (reverb, etc.)*

Teacher Notes

Modifications for Grade 2: Watch a video dealing with the science of sound waves and echoes (see Video Links in Appendix). Discuss.

Modifications for Grades 7-8: As a class, watch several videos of the “Echo Song” found in the Video Links in the Appendix. Discuss. Or assign different videos to individuals or small groups. Write a few sentences to compare the assigned video to the Music Memory audio. *Does watching a video of a live performance enhance or detract from the music?* Explain.



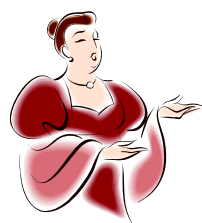
Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



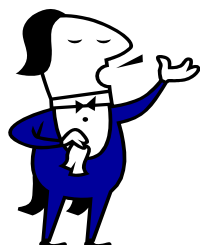
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.

Compare the Choral Pieces

O la, o che bon eccho (Echo Song)

both

Requiem: *Dies Irae*



Bach



Verdi



Mozart Fast Five



1. Wolfgang Amadeus Mozart \ 'mōt-särt\ (1756-1791), Austrian Classical composer.
2. Played violin, viola, harpsichord, clavier, piano, and organ.
3. Child prodigy. Considered a musical genius his whole life.
4. Traveled extensively with his sister around Europe performing for royalty. Died of rheumatic fever.
5. One of the most important classical composers in history.

The Magic Flute *Der Vogelfänger bin ich ja*

Passenger Manifest

Baritone and chamber orchestra

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Opera: a story told completely through music. The characters sing with an orchestra accompanying them, and act out the story on a stage with costumes, scenery, props, and choreography.
- *Singspiel* (ZING-shpeel) ("sing-play" in German): a popular German form of opera buffa (comic opera), in which spoken dialogue is mixed with singing.
- Opera aria (aria = "air" in Italian): a song from an opera, for one voice, often sung with an orchestra.
- *Libretto* ("book" in Italian): contains all the words and stage directions for an opera. The *libretto* for **The Magic Flute** is written in German.
- Baritone: the most common male singing voice, lower than tenor and higher than bass.

Travel Log

- **The Magic Flute** (*Die Zauberflöte*), composed in 1791, was Mozart's last opera. He conducted the premiere in Vienna in September, 1791. Mozart died in December.
- Mozart's friend, impresario (actor, author, composer) Emanuel Schikaneder (shih-kuh-NAY-der), suggested that Mozart write the opera, and Schikaneder wrote the *libretto*, directed it, and sang the role of *Papageno*.
- **The Magic Flute** is number 1 on the Operabase list of the most-performed operas in the world.



Flight Plan

Take Off



- Play the instrumental introduction (0:00-0:43). *What special effects do you notice? (whistle) What does the whistle remind you of? (bird call) What instrument plays the bird-call whistle? (piccolo, which means “little” in Italian).*
- Derive the melody of the whistle, using *solfège (do-re-mi-fa-sol)* or numbers (1-2-3-4-5). Play the entire selection and count the number of times the whistle is heard. (16)

Cruising Altitude

- *Did you hear any music that repeats? (yes) After the instrumental introduction, the singer sings three verses, which have a melody that is almost the same as that of the introduction. Is there a refrain or chorus? (no) This type of song, in which all the verses are sung to the same music and there is no refrain, is called an A A A form, or strophic form.*
- *What language did you hear? (German) What type of music is this this? (opera) How does the music make you feel? Based on the way the music makes you feel, do you think the opera is serious or comic?*
- Read about Mozart (Fast Five), vocabulary (Points of Interest), and about the selection (Travel Log).
- Mozart wrote 22 operas (the first at age 11). Some of them are serious and some are comedies. Although **The Magic Flute** is a *Singspiel*, a type of comic opera, it does have serious characters and dramatic music. Read Mozart’s Oper, **The Magic Flute** handout. Watch an animated plot summary (see Video Links).
- Select a listening map and proceed accordingly: Listening map 1 (translation of the lyrics). Read and discuss the lyrics. Listen and follow the lyrics on the map. (If using map 2, briefly go over lyrics.)
- Listening map 2. Note the panpipes, which represent the bird-call whistle. Key to the symbols: **curved line**: 2 beats, *legato* (smooth), beginning on the down beat, after the two 16th-note pick-ups [count 1-2]; **3 dots**: three 8th notes, *staccato* (detached) [count 1 & 2]; **x x panpipes**: two 8th notes [count & 1] followed by the whistle [count & 2]; **panpipes x x**: whistle [count & 1] followed by two 8th notes [count & 2]. Listen and follow the symbols on the map. (Verse is heard three times.)
- Teach movement from Movement Instructions. If using map 1 with students, teacher should refer to map 2. Perform with the music, following map 2.

Landing

- Watch a video of a staged version of the aria (see Video Links). *Does hearing this music and watching the video make you want to attend a production of **The Magic Flute**?*

Teacher Notes Use the applicable Venn diagram to compare the arias/baritone pieces.

Modifications for Grade 2: Use listening map 2. Watch a video of a marionette version of the aria at <https://www.youtube.com/watch?v=EWmcpdi6V1M> (stop at 2:51).

Modifications for Grades 7-8: *Papageno* is a simple, comic character, who tries to lure birds with his panpipes, wants to find a wife to share a happy life, and sometimes gets himself into trouble. *How does his aria (very much like a folk song) convey his energy and passion for life? Can you relate to him?* Watch a video of a traditional staged version and a modern staged version of the aria (see Video Links). Discuss. *If you were responsible for directing **The Magic Flute**, where and in what time period would you set it?*



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

What is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture) and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- Flower Duet from **Lakmé** by Delibes. (British Airways commercial, **Meet the Parents**)
- "Nessun Dorma" from **Turandot** by Puccini (**Chasing Liberty**)
- "Ride of the Valkyries" from **Die Walküre** by Wagner (cartoons, **The Blues Brothers**)
- "Habanera" from **Carmen** (Doritos Super Bowl 2007 commercial)

Mozart's Opera, **The Magic Flute** *“Der Vogelfänger bin ich ja”* and *Singspiel*



The Characters:

- **Tamino** (tah-MEE-noh) – tenor – a prince, loves *Pamina*
- **Pamina** (pah-MEE-nah) – soprano – daughter of the Queen, loves *Tamino*
- **Papageno** (pah-pah-GAY-noh) – baritone – the Queen's bird catcher
- **The Queen of the Night** – coloratura soprano – the evil mother of *Pamina*
- **Zarastro** (zah-RAS-troh) – bass – High Priest of the Sun
- **Papagena** (pa-pa-GAY-nah) – soprano – a bird-like young lady, loves *Papageno*
- Three Queen's **Ladies**, Three **Spirits**, Slaves, Priests, and People of the Temple

The Setting: a faraway land in the mountains, long ago

The Plot: The Queen sends Prince *Tamino* and *Papageno* to rescue her daughter, *Pamina*, who has been kidnapped by the High Priest *Zarastro*. To protect them, she gives a magic flute to *Tamino* and silver bells to *Papageno*, who also uses a set of pipes to help him catch birds. *Tamino* and *Papageno* get to the Temple of *Zarastro*, and find out that they must pass a series of tests if they want to take *Pamina* back to her mother. *Papageno* takes a glass of water from an old lady. He longs for a wife, but settles for the old lady. When he promises to be faithful to her, she turns into *Papagena* and disappears. *Pamina* and *Tamino* complete the tests, protected by the magic flute. *Papageno* is very sad because he can't find *Papagena*, but is reminded that he can use his magic bells to find true happiness. When he does, *Papagena* appears and they plan for their happy future. The Queen and her friends attack the Temple, but they are defeated. *Pamina* and *Tamino* are married and the opera ends.

The baritone aria, *“Der Vogelfänger bin ich ja”* occurs near the beginning of Act 1 of **The Magic Flute**. *Papageno*, dressed as a bird, introduces himself and describes his life as a bird catcher for the Queen, demonstrating how he plays his set of pipes to catch birds, and complaining that he has no wife or girlfriend.

Singspiel (ZING-shpeel): form of 18th-century German comic opera with spoken dialogue mixed with singing. There are often magic, fantastical creatures, and conflict between the forces of good and evil. **The Magic Flute** is the best-known *Singspiel*.

“Der Vogelfänger bin ich ja”

Movement Instructions

(Note: These motions correspond with listening map 2.)

Introduction

Rainbow snaps. Hold left hand in front of body, palm up. With right hand tap left palm on the down beat (after the two 16th-note pick-up) and trace a 2-beat "rainbow phrase" from left to right (count 1-2). Then snap three 8th notes (count 1 & 2). Perform six times.

Pat pipes. Pat two 8th notes (count & 1), then swipe right index finger from left to right across lips, as if playing panpipes (count & 2). Perform this motion twice.

Rainbow snaps. Four times.

Pipes pat. Swipe right index finger from left to right across lips (count & 1), as if playing panpipes, then pat two 8th notes (count & 2). Two times.

Rainbow snaps. One time.

Verses 1-3

Rainbow snaps. Seven times.

Pat pipes. Two times

Rainbow snaps. Two times.

Pipes pat. Two times.

Rainbow snaps. Once.

(Note: There is no pause between verses.)



Compare the Opera Arias

Carmen
Toreador Song

The Magic Flute
Der Volgefänger bin ich ja



Bizet



Mozart

Compare the Baritone Pieces



Mozart



Bizet



Schubert



Mussorgsky Fast Five

1. Modest Mussorgsky \mü-'sörg-skē\
(1839-1881), Russian Romantic composer.
Member of the Russian “Five.”
2. Played piano and sang.
3. Was a member of the Russian Imperial Guard.
Worked at several civil service jobs.
4. Never studied music composition in school.
Composed part time.
5. Had little money and lived in poverty. Died of heart failure.



Pictures at an Exhibition Promenade

Passenger Manifest

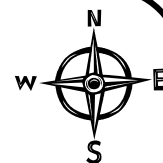
Orchestra (brass, woodwinds, and strings)

Points of Interest

- Promenade: a leisurely walk in a public place.
- The Russian “Five” or the “Mighty Handful”: a group of prominent 19th century composers active in St. Petersburg, Russia, who wanted to produce a specifically Russian kind of music, rather than one that imitated European-style music. The group met from 1856 to 1870 and consisted of leader Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin.
- Suite: a musical form made up of a collection of short pieces.
- Meter: the way that beats are grouped, usually in sets of 2, 3, or 4 beats.
- Orchestration: writing music for an orchestra, or adapting music written for one instrument so that it can be played by an orchestra.

Travel Log

- Mussorgsky composed **Pictures at an Exhibition** (*Kartinki s vīstavski*) in twelve days in 1874, after attending a memorial exhibit of drawings and water colors by his deceased friend, artist and architect Viktor Hartmann (1834-1873).
- **Pictures** was originally written for piano. Russian composer Nikolai Rimsky-Korsakov (1844-1908) edited it for publication in 1886. In 1922, French composer Maurice Ravel (1875-1937) orchestrated it. Russian-American conductor and composer Serge Koussevitzky (1874-1951) conducted the world and American premieres of Ravel's version, as well as the first recording in 1930.
- “Promenade” is the first of 15 movements in the suite. “Promenade” returns four times, with different tempos and instruments. In all there are ten pieces of “musical artwork” in the exhibit.



Flight Plan



Take Off

- Define promenade: a leisurely walk in a public place. Discuss different ways of walking in particular situations (a walk at the mall, trying to get to class before the tardy bell, etc.). *How would the tempo (speed) differ according to the destination?*
- Discuss steady beat v. normal walking. *What if you had an injured foot. How might the steady pace change?*

Cruising Altitude

- Listen to the selection and silently pat the beat, alternating hands. *How are the beats grouped: in sets of 2, 3, or 4 beats?* Explain that the meter of “Promenade” alternates between 5/4 and 6/4 time (between sets of 5 beats and sets of 6 beats per measure). This imitates the uneven gait of the composer, a rather large man, as he meanders through an imaginary tour of an art exhibit.
- Read about Mussorgsky (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- View the listening map. Point out the instrument families contained on the artist’s palette. Note that each family is represented by a different shape and color. Name the members of the instrument families (woodwinds: piccolo, flute, oboe, clarinet, bass clarinet, bassoon, and contrabassoon; brass: trumpet, French horn, trombone, and tuba; strings: violin, viola, cello, and string bass). There is no percussion in this movement.
- Notice the instrument family groupings next to each footprint on the map.
- Locate Mussorgsky’s footprints on the path. The numbers represent how many beats are played by the instrument grouping indicated.
- *What solo instrument did you hear?* (trumpet) Find the trumpet solos on the map (blue triangles).
- Listen and follow the map. Tap the beat on each footprint as you listen.

Landing

- *What types of paintings do you think inspired **Pictures at an Exhibition**?* View the paintings at <http://www.stmoroky.com/reviews/gallery/pictures/hartmann.htm>.
- Describe the mood Mussorgsky had as he walked through the exhibit. *How is his mood reflected in “Promenade?” Can you sense the loss of his friend, Viktor Hartmann?*

Teacher Notes

Modifications for Grade 2: On a sheet of paper, draw a picture as you listen several times to the “Promenade.” Display the pictures around the room and then step the beat as you walk around the room to view the pictures.

Modifications for Grades 7-8: Watch a video of a concert performance at <https://www.youtube.com/watch?v=Sq7Qd9PSmR0> and compare the tempo, dynamics, and instrumentation of the five “Promenades” from **Pictures at an Exhibition** (1:33-2:52; 5:23-6:12; 10:33-11:00; 14:55-15:41; 19:30-20:44). Discuss.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Price Fast Five



1. Florence Price \ˈprɪs\
(1887-1953), 20th century American composer.
2. Played piano, organ, and violin.
3. Child prodigy. Started playing piano at age 3.
First composition published at age 11. Entered
New England Conservatory of Music at age 14.
4. Composed over 300 pieces of music. Inducted
into the American Society of Composers, Authors,
and Publishers in 1940, for her work as a
composer. Died after suffering a stroke.
5. First African-American woman recognized as a
symphony composer. First to have a composition
played by a major American orchestra.

Symphony No. 1 Movement 4. Finale

Passenger Manifest

Orchestra

Points of Interest

- Symphony: a musical composition in three or more sections or movements for orchestra.
- Finale: the last, or final movement of a sonata, concerto, or symphony.
- Rondo form: a musical form in which the main theme returns after each contrasting section:
A B A C A. Rondo can also refer to music that is fast and vivacious.
- Texture: the way sounds are combined, or the way layers of sound interact in a piece of music.
- Tempo ("time" in Italian): the speed of the beat. **Presto**: very fast. **Prestissimo**: very very fast.
- Dynamics: the volume (loudness or softness) of the sound (**pp** = **pianissimo** = very soft, **p** = **piano** = soft, **mp** = **mezzo-piano** = medium soft, **mf** = **mezzo-forte** = medium loud, **f** = **forte** = loud, **ff** = **fortissimo** = very loud, **crescendo** = gradually louder, **decrescendo** or **diminuendo** = gradually softer).
- Compound meter: in compound meter the beat is evenly divided into three parts. 6/8 meter:
2 beats per measure, with 3 eighth notes per quarter note beat.

Travel Log

- Price composed **Symphony No. 1 in E minor** in 1931-1932. It was first performed by the Chicago Symphony at the Chicago World's Fair in 1933.
- Price's first symphony won first place in Chicago's Wanamaker Competition in 1932. The prize was \$500, which would be about \$14,000 today.
- Even though **Symphony No. 1** was well-received at its premiere, the score wasn't published until 2008, and it was infrequently performed until after 2019.



Flight Plan



Take Off

- Echo-sing an ascending and descending C major scale using *solfège*, numbers, or letter names. Then sing an ascending and descending A minor scale using the same method (*la, ti, do re mi fa sol la sol fa mi re do ti, la*, OR 6, 7, 1 2 3 4 5 6 5 4 3 2 1 7, 6, OR A B C D E F G A G F E D C B A). Discuss differences in the sound of the C major and A minor scales, which use the same notes, and how the major and minor tonalities make you feel. *Can a minor scale sound happy?*

Cruising Altitude

- Draw a tone ladder of your choice on the board. Referring to the notation on the listening map, using the tone ladder, and working from the end of each phrase, echo-sing portions of the first two phrases of the theme in 6/8 time. For example, for the first phrase:

*do la, sol, la,
re mi re do la, sol, la,
mi re do re mi re do la, sol, la,
mi la sol mi re do re mi re do la, sol, la,
re do re mi la sol mi re do re mi re do la, sol, la,
la, ti, do re do re mi la sol mi re do re mi re do la, sol, la,*

(Note: if using note names, sing “sharp” instead of F-sharp.)

<i>la</i>	6	E
<i>sol</i>	5	D
<i>mi</i>	3	B
<i>re</i>	2	A
<i>do</i>	1	G
<i>ti</i>	7	sharp
<i>la</i>	6	E
<i>sol</i>	5	D

- Listen to the theme (0:00-0:24). *Does the theme sound happy or sad? Why? What type of music do you suppose this is?*
- Play the entire selection and listen for the theme.
- Did you hear the theme just once, or several times?* (The theme occurs several times, alternating with sections of different music.)
- Read about the composer (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- The Finale is a modified rondo, marked ***presto***, in 6/8 time, and contains a wide range of dynamics as well as a lot of interplay between instruments and instrument sections, creating a mix of interesting textures. Discuss instrument families and instruments.
- View the listening map. Sing all or part of the theme, slowly, from the notation. Then listen and follow the modified rondo form on the map (see GPS markings).
- Focus either on dynamics or instruments. Listen and in the rectangles for each section on the map, write either dynamic symbols or instruments that are featured (see key on map with GPS markings).

Landing

- How is the music of the Coda different from that of the rest of the movement?* (It is faster, marked ***prestissimo***, and there is additional percussion: bass drum, large African drum, and cymbals.) *Why do you think Price saved these percussion instruments until the end of the movement?*

Teacher Notes

Modifications for Grades 7-8: View and discuss one or more of the videos about Florence Price and the segregation prevalent in her time (see Video Links). (Note to the teacher: please preview.)

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



Compare the Symphonies

Symphony No. 1
Movement 3

Symphony No. 1
Movement 4. Finale



Beethoven



Brahms



Reed Fast Five

1. Alfred Reed \ 'rēd\ (1921-2005), 20th century American composer.
2. Played trumpet.
3. Played in Air Force Band during WWII. Composed and arranged music for radio, television, records, and films. Conductor of the Baylor Symphony Orchestra in Texas.
4. 200+ published works. One of America's most prolific and frequently-performed composers.
5. Awarded 60+ commissions for compositions. At the time of his death, his commissions would have kept him busy until he was 115 years old.



Armenian Dances, Part 1

Gna, Gna (Go, Go)

Passenger Manifest

Concert band

Points of Interest

- Band: a group of musicians who play instruments together.
- Concert band: a large group of 20-60 musicians who play instruments from the woodwind, brass, and percussion families. Sometimes the double bass and harp are included. A concert band is also called a wind band, wind ensemble, wind orchestra, wind symphony, symphonic band, symphonic winds, or symphonic wind ensemble
- Armenia: a former Soviet republic in the Caucasus Mountain region between Asia and Europe.
- Suite: a musical form made up of a collection of short pieces.

Travel Log

- **Armenian Dances** is a four-movement suite. **Part 1** is the first movement and **Part 2** consists of the remaining three movements. Each part contains a number of Armenian folk songs from the collection of Komidas Vartabed.
- Komidas Vartabed (1869-1935): Armenian priest, musicologist, composer, singer, choirmaster, and the founder of Armenian classical music. He preserved and documented over 4,000 folk songs.
- **Armenian Dances (Part 1)** was commissioned by Dr. Harry Begian, director of the University of Illinois Symphonic Band. It was completed in 1972 and was first performed by Dr. Harry Begian and the University of Illinois Symphonic Band in 1973.
- **Armenian Dances (Part 1)** contains five sections. "*Gna, Gna (Go, Go)*" is the fifth section.



Flight Plan



Take Off

- *Have you ever seen a band play at a football game or been to a band concert?* Discuss band/concert band (Points of Interest).
- Discuss instrument families. *What family is mostly missing in a band?* (String, although string bass and harp sometimes play with a concert band.) Discuss typical instruments within the families.

Cruising Altitude

- Listen and silently pat the beat, alternating hands. List the instruments heard. View the listening map. Write instrument names on the map of your choice.
- Read about Reed (Fast Five), related vocabulary (Points of Interest), and the selection (Travel Log).
- Select from the following “Go-Go” activities.

Activity 1. Instrument sorting. Copy printable instrument pages, 3-4 “cards” for each student, and cut apart. Place mixed groups of cards in three piles around the room. Set four paper bags/boxes labeled with the instrument family names around the room, using printable labels. Play the selection. Move around the room to the music. Everyone takes one card from the first pile and places it in the correct family bag/box. Repeat, moving to the music, selecting cards, and sorting (3-4 cards per student) by family until the music stops. Check contents of bags/boxes.

Activity 2. Rhythm. Copy printable cards with half note, quarter note, and paired eighth notes. Leader holds up a card. Class plays designated rhythm on NPP instruments with the recording.

Activity 3. “Field Day/Olympics” stations. Set up 3-4 stations (i.e., relay race with hoola hoops detailed in Teacher Notes below, juggling scarves, relay race passing tennis ball on wooden spoon, bouncing basketballs, etc.). Form groups matching the number of stations. Play selection. Each group completes the activity at their station. Rotate to a new station and repeat.

Landing

- Watch a video of a performance (Video Links). *If you could play any instrument in the band, which instrument would you choose? Which instrument would be the most fun to play on this piece?*
- *How did the music make you feel?* The music is said to represent laughing. *What musical elements did Reed use to represent laughing? Do you think the repeated 8th notes played by different instruments might represent different groups of people laughing?* Listen again to test this theory.

Teacher Notes

Instruction for Hula Hoop Relay Race. Form two teams. Each team stands in a circle, hands joined. Designate starting point (student #1). Put the hula hoop on the arm of #1. When the music starts, each team must move the hula hoop around the circle, moving arms and shoulders to create a human “wave” that the hoop travels down. At no point may any of the participants drop hands. When the music ends, the team with the highest number of people over which the hoop has passed is the winner.

Modifications for Grade 2: Use the rhythm card activity. Children may also pantomime playing a band instrument from a seated position or march freely around the room with the beat in their feet.

Modifications for Grades 7-8: Use hula hoop activity or perform the rhythm card activity with basketballs.



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



Woodwind

Family



Percussion

Family



Brass

Family



String

Family

piccolo

English horn

trumpet

baritone

flute

bass clarinet

cornet

tuba

oboe

bassoon

French horn

clarinet

saxophone

trombone

string bass

snare drum

tambourine

bass drum

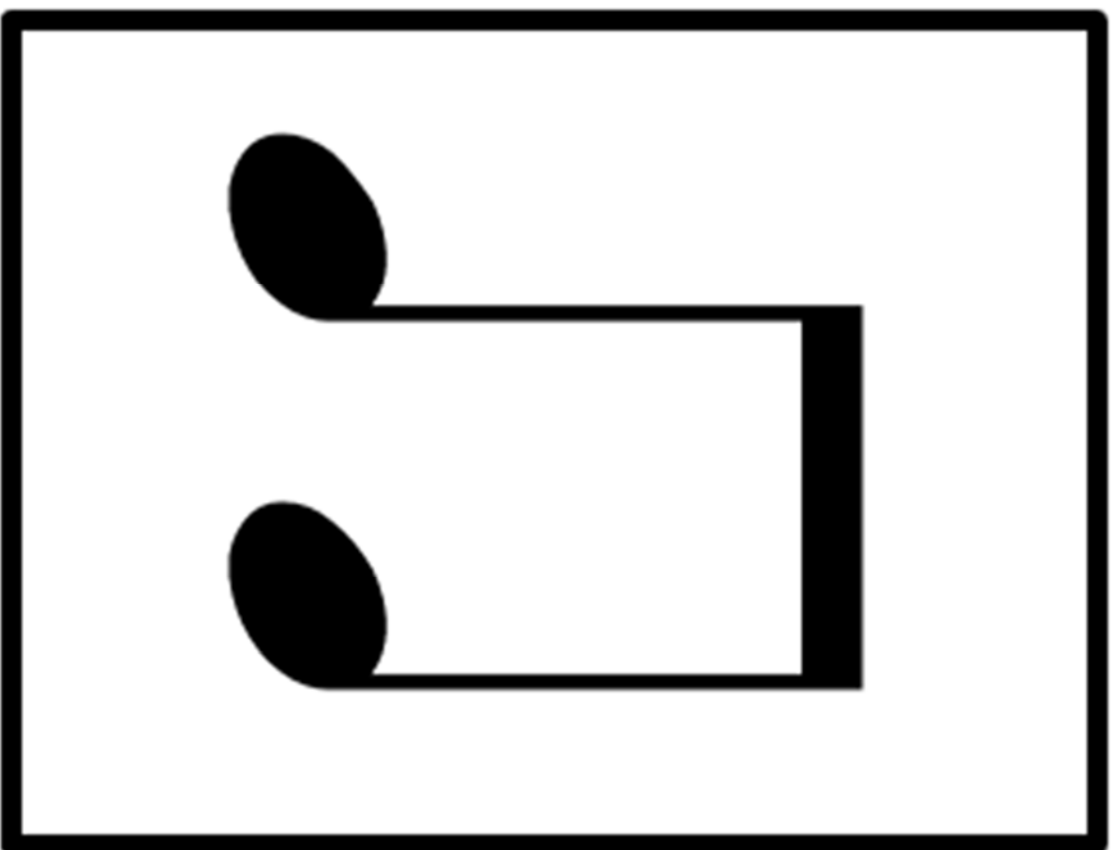
bells

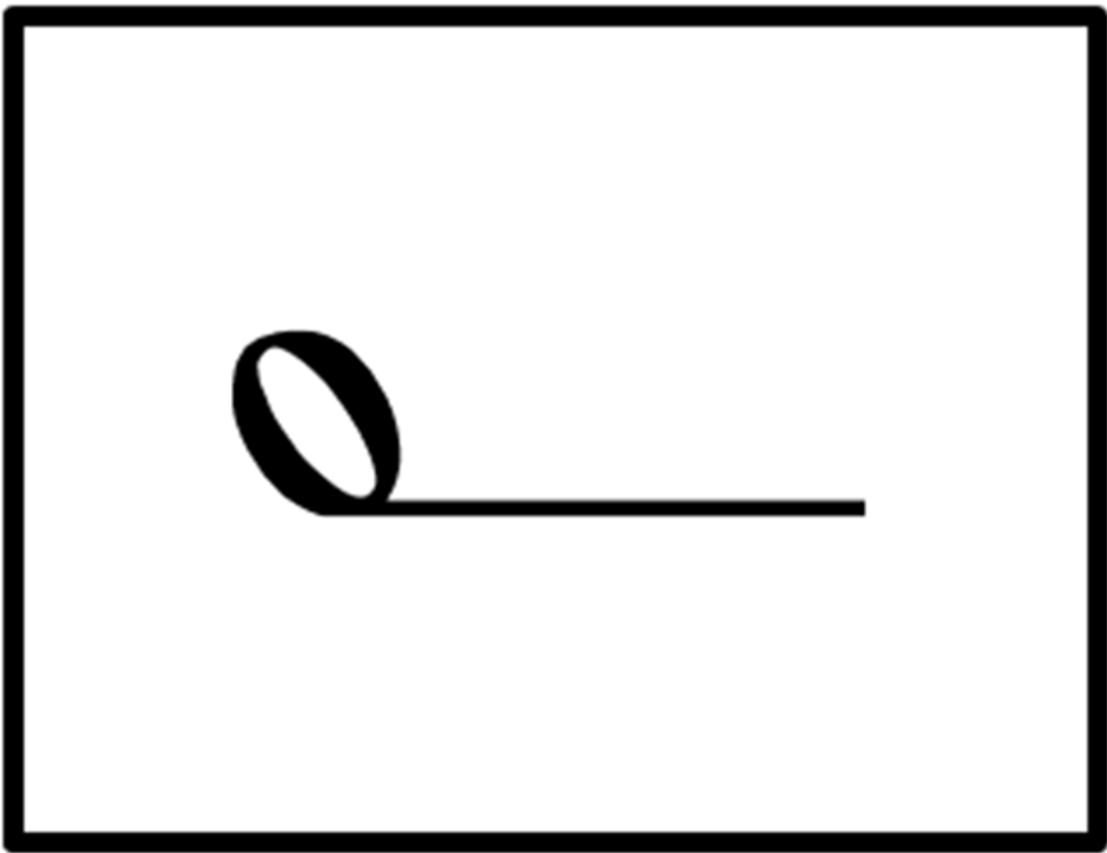
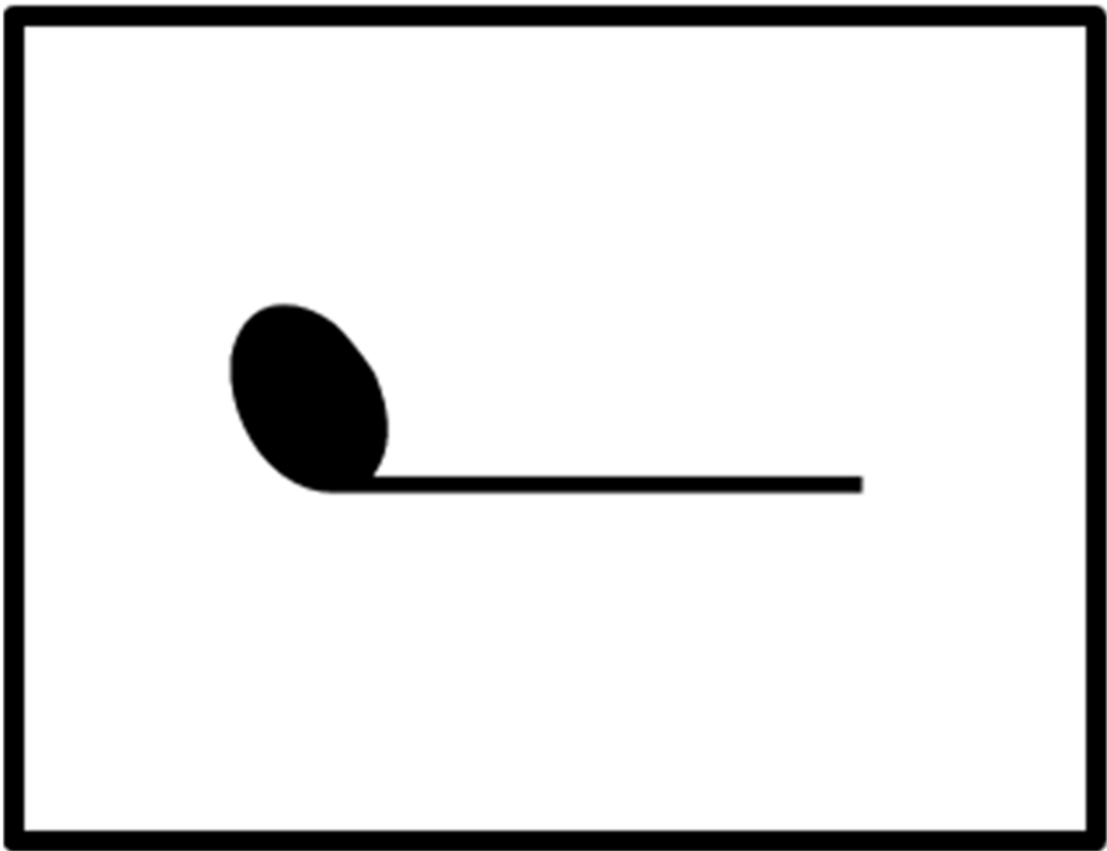
cymbals

xylophone

**suspended
cymbal**

vibraphone







Rossini Fast Five

1. Gioachino Rossini \rò-'sē-nē \ (1792-1868), Italian Romantic composer.
2. Singer. Played harpsichord, piano, cello, and French horn.
3. Famous from the time he was a teenager until his death. Estate worth \$1.4 million when he died.
4. Wrote 32 operas. Retired from writing operas at age 37, but continued to compose other works. Died of pneumonia after an operation for cancer.
5. *Bel canto* composer known as “The Italian Mozart” and “Signor Crescendo.”



The Barber of Seville

Zitti, zitti, piano, piano

Passenger Manifest

Soprano, tenor, baritone,
and orchestra

Points of Interest

- Opera: a story told completely through music. The characters sing with an orchestra accompanying them, and act out the story on a stage with costumes, scenery, props, and choreography.
- *Opera buffa*: a type of comic opera written about common people with ordinary problems, in everyday settings. Singers must have clear diction and be able to sing “patter” (fast singing).
- *Bel canto* (“beautiful singing” in Italian): a style of singing that uses graceful *legato* melodies that are decorated with many precise, rapidly-moving notes.
- *Legato* (“tied together” in Italian): notes are smooth and connected and are often marked with a curved line called a slur.
- Soprano: high female singing voice. Tenor: high male singing voice. Baritone: medium male singing voice, lower than tenor and higher than bass.
- *Libretto* (“book” in Italian): contains all the words and stage directions for an opera. The lyrics of **The Barber of Seville** are written in Italian.
- Trio: a piece of music written for three singers or instruments.

Travel Log

- Rossini wrote **The Barber of Seville** in 12 days! The premiere was in Rome in 1816.
- The *librettos* of both **The Barber of Seville** and **The Marriage of Figaro** by Mozart were based on a comedy by French playwright Beaumarchais (1732-1799).
- **The Barber of Seville** is Rossini’s most famous opera and is number 9 on the Operabase list of most-performed operas in the world.



Flight Plan



Take Off

- List words that describe things that are grouped in threes (triangle, tricycle, triplet, triple play, triceratops, etc.) *What do those words have in common?* (the prefix “tri-”) *What is it called when three people sing or play together?* (trio) Explain that in his opera, **The Barber of Seville**, Rossini wrote a trio for three singers.
- *What would you say if you wanted your friends to be quiet to avoid detection?* (shh, hush, quiet, etc.). *How would you say that in Italian?* (*piano*)
- Play the selection. *What do you think the singers are singing about?*

Cruising Altitude

- Read about Rossini (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- Listen again to distinguish between the soprano, tenor, and baritone voices. *Do the singers always sing together?* (no)
- The full title of the opera is **The Barber of Seville, or The Useless Precaution**. Read **The Barber of Seville** handout to learn about the trio and the opera’s characters and plot.
- Preview the listening map. Point out the translation at the bottom of the map, the character key at the lower right, and the repeat signs, which indicate that a section is repeated. Explain that the map reads like a score, in that all three parts are shown as they occur over time. The lyrics indicate the first words sung when each singer begins. Listen and follow the map.
- Review the Italian and English words in the translation box on the map. *Do you think one of the parts of the trio would be easy for you to sing in Italian? Why or why not? Would it be easy to sing in English?*

Landing

- Watch a video of a staged performance of the selection (Video Links). Point out that often in an opera, the action stops while the singers sing. *Did the action stop in the video? How is this the same or different from what happens in a movie?*

Teacher Notes

Modifications for Grades 7-8: Review *bel canto* (Points of Interest). Watch a video of the entire trio scene from Act 2, “Ah! Qual colpo inaspettato!” at <http://www.youtube.com/watch?v=yeIMP2YPaVM> or another scene found in Video Links. Discuss the *bel canto* singing in the scene and compare to that in “Zitti, zitti, piano, piano.”

Cast modern-day singers or actors as the performers in a production of **The Barber of Seville**. *Who did you select? In what time period would you set your production?* Write a paragraph to explain your choices.



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

What is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture) and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- Flower Duet from **Lakmé** by Delibes. (British Airways commercial, **Meet the Parents**)
- "Nessun Dorma" from **Turandot** by Puccini (**Chasing Liberty**)
- "Ride of the Valkyries" from **Die Walküre** by Wagner (cartoons, **The Blues Brothers**)
- "Habanera" from **Carmen** (Doritos Super Bowl 2007 commercial)

Rossini's Opera, **The Barber of Seville**



The Characters:

- **Rosina** (ro-SEE-nuh) – soprano – a young woman
- **Dr. Bartolo** (BAR-toh-loh) – bass – *Rosina's* guardian
- **Count Almaviva** (all-mah-Vee-vuh) – tenor – a nobleman
- **Figaro** (FIG-uh-roh) – baritone – a servant with a lot of responsibilities, (the Barber of Seville)
- **Don Basilio** (dahn buh-SEEL-yoh) – bass – *Rosina's* music teacher

The Setting: **The Barber of Seville** takes place in Seville, Spain in the 17th century.

The Plot: *Rosina* lives in Seville, Spain with her guardian, *Bartolo*. He hopes to get her money by marrying her. *Count Almaviva* sees *Rosina* on her balcony and falls in love with her. He tries to talk to her, but *Bartolo* won't let him. *Figaro*, the most popular barber in Seville, offers to help the *Count*. *Rosina* writes a note to the *Count* that says she wants to escape from *Bartolo*, and drops it from her balcony. The *Count* disguises himself so that he can go into *Bartolo's* house to see *Rosina*. *Bartolo* gets suspicious and decides to marry *Rosina* right away. He sends for a notary to write the marriage contract and leaves to get the police to arrest the *Count*. When the notary arrives, *Figaro* bribes him to write the marriage contract for *Rosina* and the *Count* instead. *Bartolo* is furious until he is given *Rosina's* dowry, and *Figaro* invites everyone to be happy.

Zitti, zitti, piano, piano ("Hush, hush, quiet, quiet"): In Act 2, near the end of the opera, *Figaro* and the *Count* climb a ladder up to *Rosina's* balcony, and the *Count* reveals his identity. *Rosina* is amazed and delighted, and *Figaro* urges them to leave. They hear someone coming, decide to escape by climbing down the ladder, and sing "Zitti, zitti, piano, piano" ("Hush, hush, quiet, quiet") to avoid getting caught. After the trio, they find that the ladder is gone, and the notary arrives with *Basilio*.

The first performance of **The Barber of Seville** in 1816 was a disaster. In 1782, an Italian composer Giovanni Paisiello (1740-1816) had written an opera with the same title and plot. Paisiello's friends were in the audience for the first performance of Rossini's opera and caused such a disturbance that the singing could not be heard. The second performance was better received, and the opera soon became very successful. **The Barber of Seville** premiered in New York City in 1825, and was the first Italian opera performed in America. The overture and the music for *Rosina's* singing lesson were lost. Rossini replaced the lost overture with one he had written earlier. He let *Rosina* choose her own songs for the singing lesson scene, which is still the practice today.



Verdi Fast Five



1. Giuseppe Verdi \ 'ver-dē\ (1813-1901), Italian Romantic composer.
2. Played piano, spinet, and organ. Well-known conductor.
3. Devoted his life to opera. Composed 28 operas.
4. Senator in the Italian National Parliament.
When he died after suffering a stroke, there was a period of national mourning. His state funeral in Milan was the largest public gathering for any event in Italy.
5. Considered to be the greatest Italian opera composer.

Requiem *Dies Irae*

Passenger Manifest

SATB choir and orchestra

Points of Interest

- Requiem: a composition for choir and orchestra written to honor someone who has died.
- Requiem Mass: a Roman Catholic church service used for funerals.
- *Dies Irae* ("day of wrath" in Latin): a sequence in the Requiem Mass.
- Soprano: high female singing voice, abbreviated "S." Alto: low female singing voice, abbreviated "A." Tenor: high male singing voice, abbreviated "T." Bass: low male singing voice, abbreviated "B."
- Mezzo-soprano ("middle" or "medium" soprano): a female voice between soprano and alto.
- Lyrics: the words of a song. The lyrics of Verdi's **Requiem** are written in Latin.
- Dynamics: the volume (loudness or softness) of the sound (*pp* = *pianissimo* = very soft, *p* = *piano* = soft, *mp* = *mezzo-piano* = medium soft, *mf* = *mezzo-forte* = medium loud, *f* = *forte* = loud, *ff* = *fortissimo* = very loud; *crescendo* = gradually louder; *diminuendo* or *decrescendo* = gradually softer).

Travel Log



- Verdi composed the **Requiem** in 1874 in memory of Italian poet, novelist, and philosopher Alessandro Manzoni (1785-1873). Also known as the **Manzoni Requiem**, it was first performed in Milan, Italy one year after Manzoni's death.
- The **Requiem** was written for four soloists (soprano, mezzo-soprano, tenor, and bass), SATB choir, and orchestra.
- Verdi's **Requiem** is considered to be a masterpiece, and is the most frequently-performed major choral work after Mozart's **Requiem**.

Flight Plan



Take Off

- Music has the power to express strong emotions. Listen to the selection with eyes closed to answer the questions. (Choose from among the following: *What emotions does the music express? How does the music make you feel? What adjectives can be used to describe the selection? What event in nature came to mind as you listened? If you heard this music in a movie, what would be happening?*)

Cruising Altitude

- Read about Verdi (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log). Read and discuss the Verdi's **Requiem** handout. Read the translation of the Latin lyrics on the listening map. *Why is the music so dramatic?*
- Listen to the selection to determine what musical elements Verdi used to portray emotion and the meaning of the words (Latin text and repetition of words, voices, instruments, dynamics, rhythm). Note: if you follow the text on the map, be advised that there is much repetition (see GPS markings).
- Discuss Verdi's use of instruments (timpani and bass drum, piccolo, strings, brass).
- Discuss Verdi's use of dynamics (Points of Interest) and accent (emphasizing a note by making it louder). Explain that there are parts of the selection that are marked **ffff** (*fort-iss-iss-issimo*), which makes this piece some of the loudest unamplified music ever written!
- *What do you think was the reaction of the audience when they heard this music for the first time?* (Milan audiences loved the **Requiem** so much that Verdi took it on tour to Paris and London, where it was not so well-received. Some people thought it was too operatic to be performed in church.)

Landing

- *Think of some of the other Music Memory selections. What are some of the emotions expressed by the music? Were any as loud and dramatic as the music of Verdi's "Dies Irae"?*
- *If you wanted to express a strong emotion through music, what would that emotion be? What musical elements would you use to express it? Would you use a **ffff** or a **pppp**?*

Teacher Notes

Use the Venn diagram to compare the choral pieces.

Modifications for Grades 7-8: Verdi is famous for the operas he composed. *What is the first word or phrase that comes to mind when you think of opera?* The Verdi **Requiem** is considered to be a masterpiece of oratorio tradition. Research opera, oratorio, and requiem. Compare and contrast. (An opera a story told completely through music. The characters sing with an orchestra accompanying them, and act out the story on a stage with costumes, scenery, props, and choreography. An oratorio is a large composition for orchestra, choir, and soloists, usually performed in a concert setting, without special costumes, stage sets, and staging. A requiem is a composition for choir and orchestra, performed in a concert setting in the context of a funeral. While the *libretto* of an oratorio is based on a religious theme, most Requiems use the liturgical text of the Roman Catholic Mass for the dead.) *Do you think that the music of "Dies Irae" sounds like it could have been composed for an opera?*



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



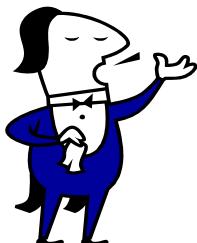
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.

Verdi's Requiem

Requiem Mass

A worship service in the Catholic Church is called a mass. The traditional words of the mass were written hundreds of years ago as chants. Priests spoke the chants in Latin, since Latin was the language of ancient Rome and was used by the original Roman Catholic Church. Composers began to add music to the chants, and many settings of the mass were written.

Different masses are used to celebrate important days in the Church. The Requiem Mass is a special worship service used for funerals. In music, a Requiem is a composition for choir and orchestra, written to honor someone who has died. The text asks God to grant rest to the souls of the dead. Many composers have written Requiems, and they all use the same Latin words.



The Manzoni Requiem

Verdi composed the music for his **Requiem** in 1874, for four soloists (soprano, mezzo-soprano, tenor, and bass), a choir of SATB voices (which sometimes split into eight parts, instead of four), and orchestra. It is known as the **Manzoni Requiem** because it was written in memory of the Italian poet and novelist, Alessandro Manzoni, who died in 1873. Verdi conducted the first performance in St. Mark's Cathedral in Milan, Italy on the first anniversary of Manzoni's death.

In Verdi's time women were not allowed to participate in Catholic services, and so Verdi had to convince the Archbishop to allow the women in the chorus to perform in the cathedral. He agreed, but only if they wore long black dresses and veils, and stood behind screens. These restrictions were not enforced at the second performance, which was held at La Scala Opera House in Milan.

Dies Irae

Verdi's **Requiem** has seven movements. The second movement, the *Dies Irae*, contains nine sections and takes up about half of the **Requiem**. The first section of the second movement, for choir and orchestra, is also named "*Dies Irae*." It describes the terror and destruction of the Day of Judgment, and is the most famous part of Verdi's **Requiem**.

Compare the Choral Pieces

O la, o che bon eccho (Echo Song)

both

Requiem: *Dies Irae*



Liszt



Verdi



Vivaldi Fast Five



1. Antonio Vivaldi \vi-'väl-dē\ (1678-1741), Italian Baroque composer.
2. Virtuoso violinist.
3. Was a priest. Known as the "Red Priest" because of his hair color. Taught music at the *Pietà*, an orphanage for girls in Venice.
4. Wrote 500+ concertos. Considered to be the master of the Baroque instrumental concerto.
5. Suffered from health problems throughout his life. Died in poverty of an internal infection.

The Four Seasons Autumn, Movement 3

Passenger Manifest

Solo violin, chamber orchestra (strings), and harpsichord

Points of Interest

- Concerto: a composition, usually in three parts or movements, for solo instrument(s) and orchestra.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- *Basso continuo*: a type of Baroque accompaniment in which one or more instruments (usually cello and/or harpsichord) play the bass line and chords.
- *Ritornello* ("return" in Italian): a recurring section of music, usually played by the chamber orchestra, that alternates with contrasting sections. Vivaldi invented and perfected the *ritornello* form.
- Program music: music written to portray events, activities, or moods.

Travel Log

- **The Four Seasons** (*Le quattro stagioni*) is a set of four violin concertos composed around 1718-1720 and published in 1725. Each of the "seasons" has three movements (fast-slow-fast) and lasts about 10 minutes.
- Vivaldi's music was not popular after his death, and much of it was lost. In 1926 some of it was rediscovered.
- In 1952, there were only two recordings of **The Four Seasons**. By 2011, around 1,000 recordings had been made. A 1989 recording by the English Chamber Orchestra sold over 2 million copies, making it one of the best-selling pieces of classical music.
- **The Four Seasons** is the best known of Vivaldi's compositions.



Flight Plan



Take Off

- Name the four seasons. Describe what is happening in nature during autumn.

Cruising Altitude

- Antonio Vivaldi composed music about the four seasons, and he wrote poems to go with them. Read the poem on the listening map.
- Explain that on a fox hunt, a fox is tracked and chased by trained foxhounds, and a group of hunters follows the hounds on foot or on horseback. Special hunting horns are used to signal the hounds on the hunt. Fox hunts began in 16th century Europe. Both George Washington and Thomas Jefferson owned foxhounds. Listen to the selection and imagine the events of a fox hunt.
- Read about Vivaldi (Fast Five) and the selection (Travel Log).
- Discuss concerto, chamber orchestra, and *basso continuo*. *What solo instrument did you hear in the selection?* (violin) *Which instruments play in the chamber ensemble?* (first and second violins, violas, cellos, and *basso continuo*: cello and harpsichord)
- Discuss *ritornello* (Points of Interest). Play the theme of the *ritornello* (2:53-3:08). Listen again and raise one hand to indicate the violin solo music and raise two hands for the *ritornello*.
- Explain that the *ritornello* depicts the hunting party. *What other aspects of a fox hunt does the music portray?* Play examples of the hunting horns (0:17-0:26, 0:37-0:50, 2:53-2:58), horses galloping (1:00-1:22), the fox running as it is being chased (1:31-1:37, 1:42-1:54, 2:03-2:15, 2:24-2:29, 2:31-2:40), gunshots (1:37-1:39, 1:42-1:50, 2:05-2:14), foxhounds growling (1:39-1:42, 1:51-1:53, 2:29-2:31, 2:32-2:38), the fox weakens (2:40-2:49) the death of the fox (2:49-2:53).
- Discuss program music (Points of Interest). This music was written to portray a hunt, with the descriptive events of Vivaldi's poem depicted in the music. The selection, with the other movements of **The Four Seasons**, is one of the earliest and most detailed examples of program music.
- View the listening map and note the flow of the boxes. Select one of the following for students to listen for and write in the boxes as the music plays. 1. Form: *ritornello*, abbreviated "R" (six boxes of upper row) and solo violin, abbreviated "S" or "V" (five boxes of lower row). 2. Hunting party, or "hunters" (upper row of boxes and first two boxes of lower row) and fox (3rd, 4th, and 5th boxes of lower row). 3. Add details (hunting horns, horses galloping, foxhounds growling, fox weakens and dies). 4. Dynamics (use abbreviations *f*, *mf*, *mp*, *p*, *cresc.*, *decresc.* or *dim.*).

Landing

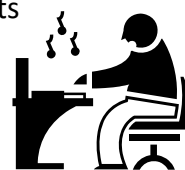
- *Which season is your favorite? If you were inspired to compose a piece of music about your favorite season, what event, activity, or mood might you depict with your music? What instrument(s) would you use? Would you include a poem?*

Teacher Notes

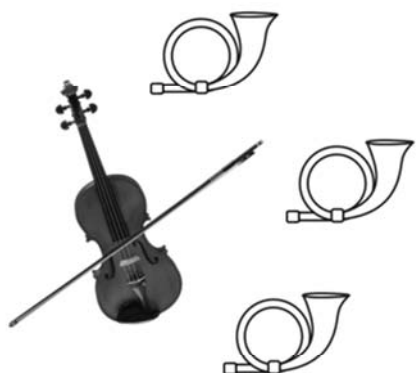
Modifications for Grade 2: Prepare sets of hunt cards or instrument cards, one set per student. Listen and place the cards in the correct order. Then pantomime playing instruments (cellos and harpsichord should be seated).

Modifications for Grades 7-8: Discuss violin playing technique: *pizzicato* (plucking strings with fingers), *arco* (playing with the bow after *pizzicato*), and double stops (playing two notes on two separate strings simultaneously). Play the selection and listen for *pizzicato* (instruments during the *ritornello*), *arco*, and double stops.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



Vivaldi
The Four Seasons
 Autumn, Movement 3



Vivaldi
The Four Seasons
Autumn, Movement 3





Dvořák Fast Five



1. Antonín Dvořák \də-'vôr-zhak\ (1841-1904), Romantic Czech composer.
2. Played violin, viola, piano, and organ.
3. Worked as a violinist and organist. Professor and later Director of Prague University. Member of the Austrian House of Lords.
4. 1892-95 lived in the U.S., where he was Director of the National Conservatory of Music in New York City.
5. The most distinguished and versatile Czech composer and the first to become famous around the world. Died after suffering a stroke.

Serenade for Wind Instruments Movement 1

Passenger Manifest

2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 3 French horns, cello, and double bass

Points of Interest

- Instrumental serenade: a collection of light pieces used for outdoor performances.
- *Harmonie*: traditional European/Czech village wind bands (pairs of oboes, clarinets, bassoons, and French horns) popular at the end of the 18th century.
- Musical form: the overall structure of a piece of music.
- A B A form: a form consisting of three sections, in which the third section is a repeat of the first.
- Tempo ("time" in Italian): the speed of the beat. ***Moderato quasi Marcia***: moderately, march-like.
- Dynamics: the volume (loudness or softness) of the sound.
- Articulation: the many different ways that notes can be played on an instrument, such as the style of attack and the manner in which notes are connected or separated.

Travel Log

- Dvořák wrote his **Serenade for Wind Instruments in D minor** (*Serenáda pro dechové nástroje d moll*), Op. 44 in two weeks in January of 1878. (Movement 1 was written in one day.) The piece is dedicated to Berlin composer and music critic Louis Ehlert (1825-1884). Dvořák conducted the first performance in November, 1878, in Prague.
- The **Serenade** was very popular in Europe after its first performance, and today it is considered to be a masterpiece for wind ensemble.



Flight Plan



Take Off

- Name the instruments of the woodwind section of the orchestra.
- Listen to the selection. *What instruments did you hear? What woodwind instrument is missing? (flutes) Are there additional instruments not in the woodwind family? (French horns, cello, string bass)*

Cruising Altitude

- Antonin Dvořák originally wrote this piece, titled **Serenade for Wind Instruments**, for 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, and 3 French horns. Cello and string bass were added later to strengthen the bass line. The contrabassoon part is marked “*ad libitum*,” (*ad lib.*) because contrabassoons were not readily available in Dvořák’s time.
- Read about Dvořák (Fast Five) and the selection (Travel Log).
- Read about the instrumental serenade and *Harmonie* (Points of Interest). The unusual combination of wind instruments used by Dvořák resembles the traditional *Harmonie* band that was popular during the Classical era (1750-1800). *Harmonies* served as the wind section of small orchestras, and performed outdoor or recreational music for events such as garden parties, banquets, or hunting parties. Serenades were played by *Harmonie* wind ensembles with the addition of string basses and violas: instrumentalists who could stand, because the music was meant to be played outdoors. Serenades usually began and ended with marches, since the performers often had to march to and from the performance venue. Note that Dvořák used a cello instead of the traditional viola. He marked this **Serenade** “*Moderato quasi Marcia*”: moderately, like a march.
- Discuss musical form and the A B A form (Points of Interest). Listen and focus on the form. *Which sections sound like a march? (A sections) How is the B section different? Do all the instruments play at the same time? (no) Did the same combinations of instruments always play together? (no)*
- Read about tempo, dynamics, and articulation (Points of Interest).
- View the listening map. Point out the form shapes on the map. Review the tempo terms and dynamics abbreviations and terms.
- Discuss the Accent on Articulation handout. Sing “Are You Sleeping?” using “doo” instead of the lyrics. Then students indicate articulation markings on the notation and sing the song on “doo.”
- Form four groups, one each for tempo, dynamics, articulation, and texture (the way sounds are combined, or the way layers of sounds interact). Listen to each section (see GPS markings). Have each group mark terms, symbols, and/or descriptions for their assigned expressive element in the form shapes on the map. Discuss.

Landing

- Dvořák was so popular that his 60th birthday was celebrated as a national event in Bohemia and Moravia. *Do you know any composer who is so popular today?*
- *Did you miss the sound of flutes in the wind ensemble? How would the music sound different with the addition of flutes?*
- Watch a video performance of the **Serenade** (see Video Links). *Which instrument would be the most fun to play in this piece? Which one would be the most difficult? Why?*

Teacher Notes

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Accent on Articulation

Articulation in music is the many different ways that notes can be played on an instrument, such as the style of attack and the manner in which notes are connected or separated. Here are some common forms of articulation:

Trill (or): rapidly alternating between two adjacent notes, marked with a “tr” symbol or “tr” followed by a wavy horizontal line.

Tremolo (“trembling” in Italian) (): repeat the note as quickly as possible, indicated by three horizontal lines placed on a note stem.

Staccato (“detached” in Italian) (•): notes are separated, marked with a dot above the note head if the stem goes down, or below the note head if the stem goes up.


Legato (“tied together” in Italian) (): notes are smooth and connected and are often marked above or below the note head with a curved line called a slur.

Accent (>): the note is emphasized sharply, marked with a sideways “v” above or below the note head.

Marcato (“marked” in Italian) (🔥): the note is louder, more powerful than an accented note, marked with an upside-down “v” above or below the note head.

Tenuto (“held” in Italian) (—): sustaining a note for its full length or value, marked with a dash-like line above or below the note head.

Fermata (“stop” in Italian) (🎵): the note should be sustained beyond its normal value, indicated by a “fish eye” above or below the note head.

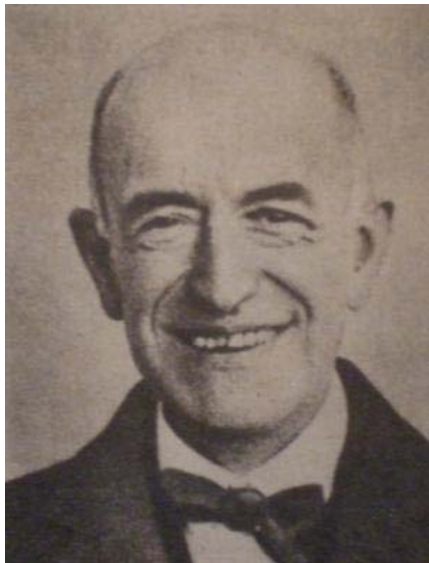
Grace note (): a note without a fixed duration, meant to be played quickly, marked with a slash through their stem.

Fortepiano (“loud-soft” in Italian) (*fp*): a note is played loudly, then suddenly softly.

***Forzando* (fz) or *sforzando* (*subito forzando*) (sfz):** a note is played with sudden, strong emphasis.

Indicate articulation markings on the “Are You Sleeping” melody. Then sing on “doo.”





Falla Fast Five

1. Manuel de Falla \ 'fä-yə\ (1876-1946), 20th century Spanish composer.
2. Played the piano.
3. Interested in Spanish folk music and flamenco.
4. Named a Knight of the Order of King Alfonso X of Castile. Moved to Argentina in 1939 after Franco's victory in the Spanish Civil War. Died of a heart attack in Argentina.
5. One of Spain's most important composers. His picture was on Spain's 100-pesetas banknote.



El Amor Brujo Ritual Fire Dance

Passenger Manifest

Orchestra

Points of Interest

- Ballet: a story told through music and dancing, performed on a stage with costumes, sets, and lighting.
- Andalusia: a large region on the southern coast of Spain.
- Flamenco: a form of Spanish folk music and dance characterized by guitar, singing, castanets, and rhythmic hand clapping and foot stomping.
- *Gitanería*: a type of Andalusian gypsy flamenco entertainment.
- Theme: the main melody of a piece of music.
- Ornamentation: the decoration of a melody, either by adding notes or by modifying rhythms, to make it more interesting or pleasing.

Travel Log

- The title of *El Amor Brujo* ("Love, the Magician") refers to a theme of the ballet: winning affection, not with magic, but by using the magic of love.
- Falla composed the first version of *El Amor Brujo* in 1914-1915 for the Spanish flamenco dancer Pastora Imperio (1889-1979), as a *gitanería* with songs, dances, and spoken dialogue, and accompanied by a small chamber ensemble of 14 instruments. First performed in Madrid in 1915, it was not successful. In 1925 Falla created a second ballet version with an expanded orchestra, cuts and plot changes, a reordering of musical numbers, and without narration. This version premiered in Paris in 1926 with Falla conducting, and was quite successful.
- The ballet in one act with two scenes, features a mezzo-soprano soloist and lasts about 30 minutes.
- The "Ritual Fire Dance" ("*Danza ritual del fuego*") is the best-known piece from the ballet and is frequently performed in concert.



Flight Plan



Take Off

- Listen to the selection. *How would you describe the music? What did you notice particularly? How did the music make you feel?*
- *What type of music is this? Does it sound exotic? From what country? If you heard the music in a movie, what might be happening? If you heard the music in a ballet, what might be happening?* Listen again to cover any unanswered questions.

Cruising Altitude

- Read about Falla (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- Discuss tempo (the speed of the beat). Point out that at the beginning of the “Ritual Fire Dance” the score is marked ***Allegro ma non troppo*** (“fast and cheerful, but not too much”). Later it is marked ***Poco a poco affrettando, ma non troppo*** (“little by little hurrying up, but not too much”) and finally ***Vivo ma gusto*** (“lively, intense, but in strict time”). Listen to determine where the tempo changes (3:35 and 3:47).
- View the listening map. Find the bass clef and treble clef signs, the time signature, and the symbols for dynamics. Locate the long trill in the first box. Demonstrate a trill (rapidly alternating between two adjacent notes) on the piano or a barred instrument. Explain that the trills in the piece are sometimes shorter, lasting just two beats. Locate the main theme, which is actually the first portion of the 16-measure theme. Notice the 16th-note triplets and the grace note (last measure of the main theme). Find the ***marcato*** instruction (in a strong, marked style). Point out the articulation marks in the notation (refer to ***staccato***, ***tenuto***, and accent, as well as trill and grace note, on the Accent on Articulation worksheet in the Dvořák section). Play the main theme and second theme from the notation.
- Discuss form (the overall structure of the music). *Were there any portions of the music that repeat?* On the listening map label the trills section “A,” the main theme “B,” and the second theme “C.” Listen again and derive the form (II: A BB A C BB :II Coda). (See GPS markings.)
- Watch a video of the “Ritual Fire Dance” from a movie version of the ballet at <https://www.youtube.com/watch?v=L18b3UQQ49I> (stop at 4:25).

Landing

- After the first version of ***El Amor Brujo*** failed in 1915, Falla arranged the work for sextet and small orchestra (1916). He wrote a concert version for small orchestra in 1917, and later created a piano suite from it. Finally, he reworked the original and created a second ballet in 1925. *If you were composing music that you felt deeply about, would you have the tenacity, discipline, and motivation to spend so much time on revisions until you and your audience are satisfied with the result?*
- *Would you use ornamentation to make your melody more interesting? Would your music sound exotic? What expressive elements might you use to make your music more powerful?*
- The “Ritual Fire Dance” is a popular concert piece. *Why do you think this is so?*

Teacher Notes

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.





Schubert Fast Five

1. Franz Schubert \ 'shü-bärt\ (1756-1791), late Classical Austrian composer.
2. Played piano.
3. Composed 1,500 works (over 600 songs). Only 100 pieces were published during his lifetime.
4. Nicknames: "Prince of Song" and "Schwammerl" ("Tubby" or "Little Mushroom"). Schubert was just under 5 feet tall.
5. Died of typhoid fever.



Erlkönig

Passenger Manifest

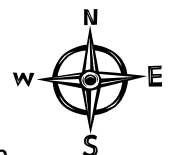
Baritone and piano

Points of Interest

- *Lied* (pronounced "leed"): a type of German art song of the Romantic period, for solo voice with piano accompaniment.
- Baritone: the most common male singing voice, lower than tenor and higher than bass.
- Accompaniment: a musical part that supports or partners with a solo instrument, voice, or group.
- Ballad: a song that tells a story.
- Stanza: a unit of poetry similar to a paragraph. In music, a section of a song that is the equivalent of a verse.
- Lyrics: the words of a song.
- Through-composed: music that is continuous, without a specific form.
- Voice register: a range of pitches produced by the singing voice.
- Major or minor tonality: the key of a piece of music, determined by relationships between notes of the home scale.
- Opus or op. ("work"): a "work number" assigned to a composition or set of compositions that usually indicates the chronological order of publication.

Travel Log

- Schubert wrote "*Erlkönig*" in 1815, when he was just 18 years old. It was published as his Opus 1 in 1821.
- The German lyrics are from a dramatic ballad by Goethe (1749-1832), a famous German poet and statesman.



Flight Plan



Take Off

- Music can sometimes tell a story, with or without words. Define ballad as a song that tells a story. Listen to the selection to determine how many people are singing, what instrument plays the accompaniment, the mood of the piece, and what it might be about.
- Read the vocabulary (Points of Interest).

Cruising Altitude

- Watch a video at <https://www.youtube.com/watch?v=5XP5RP6OEJI>.
- *How many characters is the singer portraying?* Read the English translation (“Erlkönig” German/English Lyrics) to determine characters. (narrator, father, son, *Erlkönig*)
- View the listening map. Listen and write “N,” “F,” “S,” or “E” as each of the characters is heard.
- Watch video with English subtitles at <https://www.youtube.com/watch?v=C3nxyS8wf8E>. *How does the singer differentiate between the characters?* (facial expression, tone quality, focal point) *How does the music help differentiate between the characters?*
 - The melody of the narrator lies in the middle range and is written in a minor key.
 - The melody of the father is in a low range and is written in both major and minor. Mood: noble and self-assured, quiet and soothing.
 - The son's melody is written in minor and in a high range. Mood: frantic and frightened.
 - The melody of the Erlking is *pianissimo*, written in a major key, and contains a wide range. Mood: relaxed and attractive; coaxing, then demanding. (According to legend, The Erlking represents King Death, who appears only to those who are fatally ill.)
- Listen again and correct the listening map as necessary.
- *What makes this song through-composed?* (The music of each stanza is different. Each character has its own voice register, tonality, and mood.)
- Discuss the role of the piano part. *What character does the piano portray?* (the galloping horse)
- Read about Schubert (Fast Five) and “Erlkönig” (Travel Log).
- Watch some other performances of the piece (Video Links).

Landing

- *Do you think that Der Erlkönig is easy or hard to sing? Why or why not? Do you think that the piano accompaniment is easy or hard to play? Why or why not?*
- Franz Schubert was a master of writing *Lieder*. Each of his songs combines poetry and music, voice and accompaniment, to make a complete musical short story. *If you were going to set a poem to music, what poem would you choose? What type of voice or voices would you select? What instrument(s) would accompany the singer(s)?*

Teacher Notes

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



***“Erlkönig”* German/English Lyrics**

*Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.*

"Mein Sohn, was birgst du so bang dein Gesicht"

*"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"*

"Mein Sohn, es ist ein Nebelstreif."

*"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."*

*"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"*

*"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."*

*"Willst, feiner Knabe, du mit mir gehen?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein."*

*"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"*

*"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."*

*"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."*

*"Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids getan!"*

*Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Not;
In seinen Armen das Kind war tot.*

Who rides so late through night and wind?
It is a father with his child.
He has the boy in his arms,
And holds him safely to keep him warm.

"My son, why make such an anxious face?"

"Oh father, don't you see the Erlking?
The Erlking with his crown and robe?"

"My son, it's only a wisp of fog."

"You, lovely child, will you come with me?
Such happy games I'll play with you;
Many radiant flowers bloom near my house,
And my mother has golden clothes for you."

"Oh father, oh father, and don't you hear
The Erlking whispering so softly in my ear?"

"Be still, be still my child,
It's only the wind rattling the dry leaves."

"My fine boy, will you come with me?
My daughters will wait on you;
And every night they'll dance with you,
They'll sing and dance and lull you to sleep."

"My father, my father, and don't you see
The Erlking's daughters waiting for me?"

"My son, my son, of course I see;
The waving branches of an old willow tree."

"You've got to come, you handsome boy,
And if not freely, I'll take you by force!"

"My father, my father, hold me closer to you!
The Erlking is hurting me!"

The father shudders and rides like the wind.
He holds his moaning child in his arms,
Arrives at the farm with fear and dread,
In his arms the child . . . was dead.

Compare the Baritone Pieces



Mozart



Bizet



Schubert



Tchaikovsky Fast Five

1. Peter Ilyich Tchaikovsky \chī-'kōf-skē\
(1840-1893), Russian Romantic composer.
2. Played piano.
3. Began career as a law clerk. Didn't study music until he was 22.
4. Famous orchestra conductor. Conductor on the opening night of Carnegie Hall in New York City in 1891.
5. Very famous in his own time. He was personally honored by the Russian Czar. Died of cholera.



1812 Overture

Passenger Manifest

Large orchestra, brass band, cathedral bells, and muzzle-loaded cannon

Points of Interest

- Overture: the instrumental introduction of an opera. Concert overture: an independent, one-movement work with contrasting sections, in the style of an opera overture.
- Nationalism: patriotic feelings, principles, or efforts.
- Program music: music written to portray events, activities, or moods.
- *fffff* (*fortississississimo*, pronounced for-tees-ees-ees-EES-ee-mo): very, very, very, very loud.

Travel Log

- Tchaikovsky composed "The Year 1812, Solemn Overture," Op. 49, known as the "1812 Overture," in 1880. It is a concert overture commissioned to commemorate the Russian Army's victory over Napoleon's forces in 1812.
- The premiere was to be in the square in front of the Cathedral of Christ the Savior (the largest cathedral in Russia), with a brass band in addition to a large orchestra, all the bells of Moscow ringing on cue, and a battery of cannons, fired from an electric switch panel. But the performance was postponed, and took place in a tent outside the cathedral in 1882.
- The Battle of Borodino: a major battle fought near the village of Borodino, 75 miles west of Moscow, on September 7, 1812, during Napoleon's invasion of Russia.
- Beginning in 1974 with a July 4th concert by Arthur Fielder and the Boston Pops, the "1812 Overture" has become a staple of American Independence Day fireworks celebrations.



Flight Plan



Take Off

- *Who composed **The Nutcracker** ballet?* Read about Tchaikovsky (Fast Five).
- Tchaikovsky also wrote some music that depicts a military conflict in the early 19th century, in which Russian troops defend their homeland from attack by Napoleon’s French army.

Cruising Altitude

- Explain that Tchaikovsky composed music to portray the battle near the village of Borodino, 75 miles west of Moscow. He also quotes a Russian hymn; a melody from his first opera, **The Voyevoda**, Op. 3 (1867-1868); a Russian folk song; and the national anthem of the Russian Empire to represent the Russian people; and the French national anthem to represent Napoleon’s army.
- View the listening map. Point out the French flag (lower left) and the Russian flag (upper right) as they were when the overture was written. Play the themes and follow the notation (the first part of each theme): the French national anthem (5:11-5:31, played twice), the Russian Orthodox Church hymn (0:04-0:45), a melody from Tchaikovsky's opera (6:19-7:07), a Russian folk song (7:51-8:12), the battle theme (3:25-3:54, played twice), and the battle theme followed by the Russian Empire's national anthem (13:39-14:12).
- *Have you heard this music before? Where and when?* (Fourth of July fireworks celebrations). *What instrument is making the crashing sounds?* (cannons)
- Read the vocabulary (Points of Interest) and about the “1812 Overture” (Travel Log).
- Focus on the battle. Point out that on the bloodiest day of the Napoleonic Wars, the French *Grande Armée* won the Battle of Borodino against the Imperial Russian Army, but suffered tremendous losses. When Napoleon’s weakened forces reached Moscow, they found 75% of the city burned to the ground. Faced with the onset of the harsh Russian winter, the French army had to retreat, eventually reaching safety in Poland in December, with about one tenth of its original troops.
- Listen and follow the theme notation on the map (see GPS markings). As the music plays, imagine the build-up to the Battle of Borodino, the battle itself, the French army’s retreat from Moscow, and the subsequent rejoicing resulting from the Russian victory.

Landing

- Many people mistakenly think that the “1812 Overture” was written about the War of 1812 between the United States and Great Britain. *Was this also your impression? Because of its association with Fourth of July celebrations, did you think that it was American patriotic music?*
- *If the “1812 Overture” was part of a movie soundtrack, what might the movie be about? Do you think that this music might work as background music for a battle in outer space?*

Teacher Notes

On the official Music Memory selection by Antal Doráti and the Minneapolis Symphony (1954), the cannon shots and bells were recorded and synched with the music according to the notes in Tchaikovsky’s score. Shots fired from a muzzle-loaded bronze French cannon of 1775, were recorded at the US Military Academy at West Point, New York, and the 74-bell carillon at Riverside Church in New York was taped three times.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



2024-2025
UIL Music Memory

Appendix

World Wide Web Excursion Extras

Links are current as of August, 2024.



Composer Links

- Classics for Kids - <http://www.classicsforkids.com/>
- Dallas Symphony Orchestra Kids - <https://www.dallassymphony.org/community-education/dso-kids/>
- New York Philharmonic Kidzone - <https://nyphil.org/education/digital-resources>
- San Francisco Symphony Kids - <http://www.sfskids.org>
- Wikipedia - http://en.wikipedia.org/wiki/Main_Page

YouTube and WWW Links

Bach

<https://www.youtube.com/watch?v=gVah1cr3pU0> (Lang Lang) (official 2024-2025 UIL Music Memory selection)

<https://www.youtube.com/watch?v=dKABISOtTg0> (András Schiff)

https://www.youtube.com/watch?v=unIpUZOh_Gw (Kenneth Gilbert, harpsichord) (0:00-2:08)

<https://www.youtube.com/watch?v=ZlbK5r5mBH4> (Glenn Gould)

<https://www.youtube.com/watch?v=aengbLEFnM8> (audio only, Robert Hill, harpsichord, with Bach's original handwritten score)

<https://www.youtube.com/watch?v=2oFjk0HynY4&t=1s> (Paul Barton, keyboard and score) (0:00-2:09)

<https://www.youtube.com/watch?v=PXMVvKQ70I88> (Tzvi Erez) (0:23-2:24)

<https://www.youtube.com/watch?v=U9QFxrNWS8&t=243s> (Bach/Gounod "Ave Maria," Cormac Thompson, boy soprano and piano) (interview 0:00-1:08, music 1:09-3:52)

<https://www.youtube.com/watch?v=IEUEoH2KUH8> (Bobby McFerrin and Yo-Yo-Ma) (1:26-3:48)

<https://www.youtube.com/watch?v=Y5sel0eJZCg> (Les Objets Volants on Boomwhackers)

<https://www.youtube.com/watch?v=qxlWlqOQlBQ&t=6s> (Pierre-Laurent Aimard visualization) (0:00-2:35)

<https://web.archive.org/web/20190215202822/http://bach.nau.edu:80/clavier/wtc.html> (The Well-Tempered Clavier interactive site)

https://www.youtube.com/watch?v=Al_VfdUKneE (Bach in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/johann-sebastian-bach-1-about-johann-sebastian-bach/> (Classics for Kids show about Bach, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-johann-sebastian-bach (Making Music Fun Hey Kids, Meet Bach biography, with links to worksheets and coloring pages)

<https://www.youtube.com/watch?v=V5ijvbKeAp8> (Making Music Fun Meet Bach video)

https://www.youtube.com/watch?v=_5rBqSgGSQI (Classic FM's Fast and Friendly Guide to Bach)

Beethoven

<https://www.youtube.com/watch?v=x-ILsPFUeAI> (Paavo Järvi, Deutsche Kammerphilharmonie Bremen)

<https://www.youtube.com/watch?v=CplmVMYPH80> (Leonard Bernstein, Vienna Philharmonic) (17:58-21:08)

<https://www.youtube.com/watch?app=desktop&v=2X-1EeJL1O8> (Herbert von Karajan, Berlin Philharmonic) (14:44-18:39)

<https://www.youtube.com/watch?v=cfL0sT9SzO0> (Cornelius Meister, Karajan Academy of the Berliner Philharmoniker) (17:57-21:08)

<https://www.youtube.com/watch?v=7DspLkU-VZ8> (Michael Gielen, SWR Symphony Orchestra) (16:24-19:53)

<https://www.youtube.com/watch?v=dhSnMpLMeps> (Captain Ryan J. Nowlin, Marine Chamber Orchestra)

https://www.youtube.com/watch?v=si_5Fb47uV8 (audio with period instruments and pictures, Monica Huggett, Hanover Band)

<https://www.youtube.com/watch?v=xcaUGsL2EpI> (audio with score, Tognetti, Australian Chamber Orchestra) (14:15-18:26)

<https://www.youtube.com/watch?v=G6H4xCLKsC8> (Bernstein discusses Beethoven Symphony No. 1, Movement 3 menuetto v scherzo)

<https://www.youtube.com/watch?v=-kOtQXOYdOs> (Beethoven in 10 Minutes, in Spanish, with English subtitles)

http://www.dailymotion.com/video/xx3mmj_beethoven-biography_lifestyle (animated version of Beethoven's life)

<https://www.starfall.com/h/ftm-music/beethoven/?t=360689524> (Starfall interactive site)

<https://www.schooltube.com/video/8d480ba6eeee41509bca/Beethoven%20Lives%20upstairs> (Beethoven Lives Upstairs)

<https://itunes.apple.com/us/app/meet-beethoven/id895546693?mt=8> (Meet Beethoven app, \$.99)

<http://www.beethoven-haus-bonn.de/hallo-beethoven/fullscreen.html> (Beethoven Haus interactive site)

<https://www.youtube.com/watch?v=-kSEi9QL0Qc&list=RDEjHRhMPPjhc&index=7> (Beethoven mini-bio)

<https://www.youtube.com/watch?v=mNPQrG33ZPg> (Illustrating History, animated Beethoven biography)

<http://gardenofpraise.com/ibdbeet.htm> (Garden of Praise site)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-1-about-ludwig-van-beethoven/> (Classics for Kids show about Beethoven, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-3-beethovens-symphonies/> (Classic for Kids show about Beethoven's symphonies, quiz, activity sheet)

https://makingmusicfun.net/html/fmmf_music_library/hey-kids-meet-ludwig-van-beethoven (Making Music Fun Hey Kids, Meet Beethoven biography, with links to worksheets, coloring page and lesson plans)

<https://www.youtube.com/watch?v=i-VxX1w9OxM&t=2s> (Making Music Fun Meet Beethoven video)

<https://www.youtube.com/watch?v=xbO05P5otaU&t=2s> (Classic FM's Fast and Friendly Guide to Beethoven)

Bizet

<https://www.youtube.com/watch?v=uXzsVb1pPFY> (concert version, Bryn Terfel, Claudio Abbado)

<https://www.youtube.com/watch?v=Vr8sc4EjsTQ> (modern staged version, Kostas Smoriginas, The Royal Opera House, with English subtitles; repeated refrains partially sung by chorus)

<https://www.youtube.com/watch?v=e5gmSEvDEGs> (staged version, Laurent Naouri, Glyndebourne Festival Opera House; repeated refrains partially sung by chorus) (begin at 0:32)

http://www.youtube.com/watch?v=0nOc9_tD9g8 (staged version, Ruggiero Raimondi, Théâtre National l'Opera de Paris; repeated refrains partially sung by chorus) (begin at 1:03)

<https://www.youtube.com/watch?v=CoV2YOjFowY> (staged version, Samuel Ramey, James Levine, the Metropolitan Opera; repeated refrains partially sung by chorus) (begin at 0:59)

<https://www.youtube.com/watch?v=e7AkBPaSXEU> (concert version, Ludovic Tézier, Opera Planet)

<https://www.youtube.com/watch?v=-snRz5L3Ups> (concert version, Dmitri Hvorostovsky, Last Night of the Proms, with English subtitles; repeated refrains partially sung by chorus)

http://www.youtube.com/watch?v=GjXNxib_dRw (concert version, David Bižić, Dejan Savić, Novogodišnji Gala Koncert u Sava Centru; repeated refrains partially sung by chorus)

<https://www.youtube.com/watch?v=OGw20DHzZxA> (concert version, Nmon Ford, English National Opera, sung in English; repeated refrains partially sung by chorus)

<https://www.youtube.com/watch?v=bymQ0j4LcLY> (Troy Cook, Daniel Mobbs, and Norman Garrett, Flash Mob, Opera Company of Philadelphia; repeated refrains partially sung by chorus)

<https://www.youtube.com/watch?v=yjwImgZ4u3Y> (The 7 Sopranos, Australia)

<https://www.classicsforkids.com/podcast/georges-bizet-1-about-georges-bizet/> (Classics for Kids show about Bizet, quiz, activity sheet)

Brahms

<https://www.youtube.com/watch?v=NtyBGq17wY4> (audio only, Dieter Goldmann) (official 2024-2025 UIL Music Memory selection)

<https://www.youtube.com/watch?v=oy6uV-eMOEs> (Evgeny Kissin)

<https://www.youtube.com/watch?v=YJoOOXI0QGk> (Greg Niemczuk)

https://www.youtube.com/watch?v=NS_SSLCfkD8 (Lars Vogt)

<https://www.youtube.com/watch?v=6Oy0w7eLgRk> (audio and score, Cziffra György)

<https://www.youtube.com/watch?v=tbmuKmZVAS4> (Emanuel Ax and Anna Polonsky, 1 piano, 4 hands) (15:17-16:34)

https://www.youtube.com/watch?v=cPDqk_9v7vc (Lilya Zilberstein and Pablo Galdo, 1 piano, 4 hands) (16:39-17:51)

<https://www.youtube.com/watch?v=b8EVyyh-h8> (girls, ages 9 and 7, 1 piano, 4 hands)

<https://www.youtube.com/watch?v=jd7yt4somIA> (synthesia video)

<https://www.youtube.com/watch?v=trjeWQ4rZDw> (Brahms in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/johannes-brahms-1-about-johannes-brahms/> (Classics for Kids show about Brahms, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-johannes-brahms (Making Music Fun Hey Kids, Meet Brahms biography, with links to sheet music, worksheets, coloring pages, and lesson plans)

https://www.youtube.com/watch?v=t_L93v6Alsm (Making Music Fun Meet Brahms video)

<https://www.youtube.com/watch?v=cK0x26rl670> (Classic FM's Fast and Friendly Guide to Brahms)

Clarke

<https://www.youtube.com/watch?v=a6pExaRPg84> (Julian Zimmermann, natural trumpet, Daniela Niedhammer, organ; repeat of organ alone is observed on first A section only, C is organ only)

<https://www.youtube.com/watch?v=DkogtWx0Pes> (Baroque Trumpet Ensemble, Berlin)

<https://www.youtube.com/watch?v=Va5ox4rh8WE> (Lennart Müller, trumpet, Peter Wigge, organ; B and second A sections are not repeated, C section organ, repeated with trumpet, final A section, organ and trumpet, with much improvisation)

<https://www.youtube.com/watch?v=zHy3tJJdy24> (Stacy Blair, trumpet, Diane Bish, organ; second A section not repeated, C section played by trumpet and organ and repeated) (begin at 0:57)

<https://www.youtube.com/watch?v=qBn8QsN90aM> (Luca Raggi, Laurenskerk, Rotterdam, played on organ using trumpet stops)

<https://www.youtube.com/watch?v=S3-rkkcVxp0> (Jonathan Scott, Hull City Hall organ, organ solo; second A section not repeated)

<https://www.youtube.com/watch?v=bRrss4kBi2M> (audio with pictures of St. Paul's Cathedral in London, Maurice André and Jane Parker-Smith; trumpet and organ play new music for the extended C section; B section, second and final A sections not repeated by organ)

<https://www.youtube.com/watch?v=z1088E6E2fy> (audio arrangement for orchestra and solo trumpet with wedding pictures, Royal Philharmonic Orchestra, Frank Shipway, conductor; second A section not repeated, final A section played by trumpet and organ and repeated)

<https://www.youtube.com/watch?v=6cQ95vYZYh0> (live in Vienna with horse-drawn carriage, André Rieu, Johann Strauss Orchestra; second A section not repeated, C section brass, repeated by orchestra, final A section begins with woodwinds, repeated by full orchestra and singers)

https://www.youtube.com/watch?v=FqUtdivOFC4&list=RDFqUtdivOFC4&start_radio=1&rv=CQgUEL7Jiqk (audio only, Hooked on Classics I) (A theme at 3:24-3:38)

Debussy

<https://www.youtube.com/watch?v=Yri2JNhyG4k> (Debussy, piano roll, 1913)

<https://www.youtube.com/watch?v=BfQklAvppe4> (Daniel Barenboim)

<https://www.youtube.com/watch?v=1mPJ3hm6M5I> (Victor Borge) (begin at 0:26)

https://www.youtube.com/watch?v=_5h4Y66HnG0 (Evgeny Kissin)

<https://www.youtube.com/watch?v=-Bxpm0EmOMU> (Menahem Pressler)

<https://www.youtube.com/watch?v=fZrm9h3JRGs> (audio only, Lang Lang with video of the Seine, Paris)

<https://www.youtube.com/watch?v=bGcEYALnk8s> (audio only, Claudio Arrau, with Van Gogh scene) (begin at 11:23)

<https://www.youtube.com/watch?v=WNcsUNKIAKw&t=13s> (piano keyboard with graphics, Rousseau)

<http://www.youtube.com/watch?v=LlvUepMa31o> (graphical score, Stephen Malinowski)

<https://www.youtube.com/watch?v=XQXgB8uenRQ> (Google Doodle)

<https://www.youtube.com/watch?v=9hrOEblmfO4> (Stokowski, Philadelphia Orchestra; deleted scene from the original Fantasia, 1940)

<https://www.youtube.com/watch?v=4zxp bwedpo4> (audio and paintings by J. A. Grimshaw, London Symphony Orchestra)

<https://www.youtube.com/watch?v=BubaEmJg4so> (Frankfurt Radio Symphony)

<https://www.youtube.com/watch?v=MdbOetWockY> (Debussy in 10 Minutes, in Spanish with English subtitles)

<https://www.classicsforkids.com/composer/claude-debussy/> (Classics for Kids Debussy biography)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-claude-debussy (Making Music Fun Hey Kids, Meet Claude Debussy biography, with links to sheet music and worksheets)

Elgar

<https://www.youtube.com/watch?v=UrzApHZUUF0> (Elgar conducting Trio with London Symphony Orchestra at the opening of the Abbey Road Studios, London, 1931)

<https://www.youtube.com/watch?v=n3KLDKg9IVA> (Colorized version of Elgar conducting Trio with London Symphony Orchestra, with a shot at the beginning of the wax cylinder used for recording the audio) (0:50-1:06)

https://www.youtube.com/watch?v=3K4pFUI_Rtl (Tomomi Nishimoto, unknown orchestra)

<https://www.youtube.com/watch?v=L5xoRTwNO00> (Alfred Eschwé, WDR Funkhausorchester)

https://www.youtube.com/watch?v=NS_OtxatJ0c (Kazuki Yamada, City of Birmingham Symphony Orchestra; the video opens with a personal anecdote of the conductor; music begins at 2:28)

<https://www.youtube.com/watch?v=R2-43p3GVTQ> (Sakari Oramo, BBC Symphony Orchestra, with audience singing "Land of Hope and Glory" on the Trio, Trio repeated at 6:51)

<https://www.youtube.com/watch?v=qGIM5HdnY4g&t=1s> (audio only, Bernstein, BBC Symphony Orchestra)

<https://www.youtube.com/watch?v=XXTd ueNgdV k> (from Fantasia 2000, with an introduction by James Levine. James Levine, Chicago Symphony Orchestra; Pomp and Circumstance March No. 1 2:49-4:17 and 5:44 to end. Additional music is from Pomp and Circumstances Marches 2-4)

<https://www.youtube.com/watch?v=fK6rsZ4S4ik> (audio and score; Eric Robinson, National Philharmonic Orchestra)

<https://www.youtube.com/watch?v=p0242yFKRpU> (Why every American graduation plays the same song)

https://www.youtube.com/watch?v=d8nEa48_bIE (Why is Pomp and Circumstance Played at Graduations?)

<https://www.classicsforkids.com/composer/edward-elgar/> (Classics for Kids Elgar biography)

Ellington/Strayhorn

<https://www.youtube.com/watch?v=ydqB3T6NVDI> (audio only, original RCA recording, Duke Ellington and His Orchestra, February 15, 1941, Hollywood, CA)

https://www.youtube.com/watch?v=D6mFGy4g_n8 (clip from made for a TV special titled Goodyear Jazz Concert: Duke Ellington, recorded in NYC, January 9, 1962)

https://www.youtube.com/watch?v=_Kz8Ear71yI (Billy Strayhorn on piano with Duke Ellington's orchestra)

<https://www.youtube.com/watch?v=XcoKcwmtMMA> (clip from the movie **Reveille with Beverly**, 1943)

https://www.youtube.com/watch?v=_Kz8Ear71yI (audio only, Ella Fitzgerald with lyrics)

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/music/duke-ellington--harlem/> (Duke Ellington + Harlem on The Kennedy Center Site)

https://americanhistory.si.edu/documentsgallery/exhibitions/ellington_strayhorn_1.html (Smithsonian site for Ellington and Strayhorn and Take the "A" Train)

https://www.youtube.com/watch?v=t1_kga22Oz0 (Duke Ellington, piano and Betty Roche, 1952)

<https://www.pbs.org/video/history-detectives-duke-ellington-plates/> (PBS History Detectives: Duke Ellington Plates)

https://www.youtube.com/watch?v=1U2Bk0Nlz_8 (Take the "A" Train Background and Form, Swing; Sarah Collins, University of Western Australia Conservatorium of Music)

<https://www.youtube.com/watch?v=zriMXam9QHE> (Ella Fitzgerald 1957 version arr. by Billy Strayhorn, with Duke Ellington and His Orchestra)

<https://www.youtube.com/watch?v=OGksY0mVVoM> (short swing dance routine)

<https://www.youtube.com/watch?v=bWVJI1B2rWY> (swing dance routine) (stop at 2:44)

https://www.youtube.com/watch?v=C6B_AsOps3w (swing dance routine)

<https://www.classicsforkids.com/composer/duke-ellington/> (Classics for Kids Ellington biography)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-duke-ellington (Making Music Fun Hey Kids, Meet Duke Ellington biography, with links to worksheets and coloring page)

<https://www.youtube.com/watch?v=odCyfya9ebc> (Making Music Fun Meet Duke Ellington video)

Lassus

<https://www.youtube.com/watch?v=F5sNj0p61ml> (National Children's Choirs, Uničov, Czech Republic) (stop at 1:24)

<https://www.youtube.com/watch?v=KB625e02Zg0> (audio only with a few photos, Gerhard Schmidt-Gaden, Tölzer Knabenchor) (stop at 1:55)

<https://www.youtube.com/watch?v=99NSw8aRcDU> (dwsChorale, mixed voices, audio with Italian lyrics and English translation)

https://www.youtube.com/watch?v=kPXZy_a39NA (Yang Hongnian, The Children and Young Women's Chorus of the China National Symphony Orchestra and the Male Choir of the China People's Armed Police)

<https://www.youtube.com/watch?v=Wyo43D6NHII> (Emily Ottwein, Edwardsville High School Choirs)

<https://www.youtube.com/watch?v=S3UaStWnoME> (Choir from Lviv, Ukraine) (0:51-2:13)

<https://www.youtube.com/watch?v=eVFHGSsm6H8> (remote choral competition, Kanagawa, Japan, split video, sung with masks during Covid)

<https://www.youtube.com/watch?v=Wrx4hNmkdPc> (Anna Ungureanu, National Chamber Madrigal Choir, Miercurea Ciuc, Romania)

<https://www.youtube.com/watch?v=0soAYJ7MDLw> (Suzanne Würmli-Kollhopp, Basel Choir, Switzerland, sung in German)

<https://www.youtube.com/watch?v=fFj7zMBIK5s> (Una Novi Grad Mixed Choir, Croatia)

<https://www.youtube.com/watch?v=pYppBzPaEOI> (The Vocal Art Ensemble of Davis, CA, sung in English)

<https://www.youtube.com/watch?v=RmwMbG0PnGI> (audio and score, Warsaw University Choir, Poland)

<https://www.youtube.com/watch?v=ddgvPuKxuG4> (audio only, arranged for winds and strings by Magatagan)

<https://www.youtube.com/watch?v=A2-ch0CSW8Q> (Mile High Guitar Ensemble arranged by Mike Zimmerman)

<https://www.youtube.com/watch?v=xQJ1JCpmS2I> (Why do we hear echoes)

<https://www.youtube.com/watch?v=2UPOqjM01yg> (What is an echo?)

<https://www.youtube.com/watch?v=WsAQo8uMhY> (The Magic Schoolbus: Inside the Haunted House; video about sound, sound waves, and echoes)

<https://www.classicsforkids.com/composer/orlando-de-lassus/> (Classics for Kids Lassus biography)

Mozart

<https://www.youtube.com/watch?v=DpMCRXyW7nk> (staged version, Hermann Prey, Geneva Opera)

<https://www.youtube.com/watch?v=EMICDwaq-A> (staged version, Simon Keenlyside, Royal Opera House, with a bird puppet)

<https://www.youtube.com/watch?v=U6S9cQNbENI&t=58s> (staged version, Roderick Williams, Royal Opera House)

<https://www.youtube.com/watch?v=EX005Mj5oho> (modern staged version, Klemens Sander, Volksoper Vienna)

<https://www.youtube.com/watch?v=8IBXTWSKBIA> (staged version from Ingmar Bergman movie, Hakan Hagegard; sung in Swedish; short version: intro and 2 verses)

https://www.youtube.com/watch?v=KFLCNAID_7I (modern staged version, Edwin Crossley Mercer, Opera de Paris)

<https://www.youtube.com/watch?v=XYKqfoaQRyQ> (modern staged version, Daniel Schmutzhard, Akademie für alte Musik Berlin, new production of Theater an der Wien)

<https://www.youtube.com/watch?v=3MsCtn4t2Lo> (staged version, Mario Cassi, Opéra Royal de Wallonie-Liège, Belgium, with English subtitles)

<https://www.youtube.com/watch?v=VA7qMRsyhEQ> (modern staged version, Christopher Kenney, AVA Magic Flute Preview, with piano) (aria begins at 1:07)

<https://www.youtube.com/watch?v=ukpL5q6mCd4> (Konstantin Krimmel, Rüdiger, Lotter, Hofkapelle München) (**please preview**)

<https://www.youtube.com/watch?v=MNrSfKuWHSU> (audio, Walter Berry, Klemperer Philharmonia Orchestra, London, with English translation)

<https://www.youtube.com/watch?v=jvSNk-rKXQQ> (audio only, Bryn Terfel)

<https://www.youtube.com/watch?v=v4DEKHNIll0> (concert version, Aksel Rykkvin, age 14, with piano) (begin 0:37); contrasted with his last performance as a boy soprano (0:00-0:21)

https://www.youtube.com/watch?v=J_EPQclOWAU (orchestra only with notation, Karaoke Opera)

<https://www.youtube.com/watch?v=EWmcpdi6V1M> (marionette version, Emanuel Schikaneder) (stop at 2:51)

<https://www.youtube.com/watch?v=Fb7jwlkscRY> (Bodo Wartke on harmonica)

<https://www.youtube.com/watch?v=NFW6YCNdiHU> (Why Mozart's Magic Flute is a Masterpiece, The Royal Opera)

<https://www.youtube.com/watch?v=-laVXOOIYKY> (Magic Flute animated plot summary)

<https://www.youtube.com/watch?v=njuuluuvKBk> (Magic Flute plot summary)

<https://www.youtube.com/watch?v=8iKd-P4Bcac> (The Secrets of Mozart's Magic Flute)

<https://www.youtube.com/watch?v=0G-4p4rVlo&t=689s> (Magic Flute plot summary)

<https://www.youtube.com/watch?v=omzvkdKptLU> (Mozart in 10 Minutes, in Spanish, with English subtitles)

<https://www.youtube.com/watch?v=UyB4-6g-Vbg> (Mozart biography)
<https://www.youtube.com/watch?v=EjHRhMPPjhc> (Mozart biography)
<https://www.youtube.com/watch?v=Hr5mX8RGxqE&index=16&list=RDEjHRhMPPjhc>
(Mozart: the Inaccessible Master)

<https://www.youtube.com/watch?v=G6hVITa7v3c&list=RDEjHRhMPPjhc&index=4>
(Mozart mini-biography)

<http://www.starfall.com/n/artmusic/mozart/load.htm?f> (Mozart on Starfall site)

The Little Amadeus series:

<https://www.youtube.com/watch?v=GXM9sUMzYhY> (Episode 1. Solo for Amadeus)
https://www.youtube.com/watch?v=ozzl_W3GzX4 (Episode 2. The Stolen Watch)
<https://www.youtube.com/watch?v=O4EgIXSaMyQ> (Episode 3. Pumperl in Trouble)
https://www.youtube.com/watch?v=cyz_Ybl0fLk (Episode 4. Kidnappers)
<https://www.youtube.com/watch?v=2NXsq-pvg8Y> (Episode 5: The Birdseller)
<https://www.youtube.com/watch?v=-FngDzAgB0g> (Episode 6. Mixed-up Violins)
<https://www.youtube.com/watch?v=jqMP-zRcCkQ> (Episode 7. Rumors)
<https://www.youtube.com/watch?v=mLmN0dwYtpQ> (Episode 8. The Bet)
<https://www.youtube.com/watch?v=fhjJ2PjFhQY&t=1s> (Episode 9. Mysterious Drink)
<https://www.youtube.com/watch?v=4Q-gEArYF-I> (Episode 10. The Wrong Ship)
https://www.youtube.com/watch?v=9Jgs_vlFsmM (Episode 11. The Dancing Harbor)
<https://www.youtube.com/watch?v=WBQnoMQBw-o> (Episode 12. Street Musicians)
https://www.youtube.com/watch?v=bz_AtqVqv3Q (Episode 13. Never Kiss An Empress)
<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-1-about-wolfgang-amadeus-mozart/> (Classics for Kids show about Mozart, quiz, activity sheet)
<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-2-mozarts-operas/> (Classics for Kids show about Mozart's operas, quiz, activity sheet)
<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-5-child-prodigy-composers/> (Classics for Kids show on child prodigy composers, quiz, activity sheet)
https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-wolfgang-amadeus-mozart (Making Music Fun Hey Kids, Meet Mozart biography, with links to worksheets, coloring page, and lesson plans)
<https://www.youtube.com/watch?v=LCfruEA3swg> (Making Music Fun Meet Mozart video)
<https://www.youtube.com/watch?v=XIMAgGu5X0M> (Classic FM's Fast and Friendly Guide to Mozart)

Mussorgsky

<http://www.stmoroky.com/reviews/gallery/pictures/hartmann.htm> (pictures from Viktor Hartmann's collection)
<https://www.youtube.com/watch?v=5r8sa863Ts> (Gergiev, The Rotterdam Philharmonic Orchestra)

<https://www.youtube.com/watch?v=UBuSJXObgpw> (Solti, Chicago Symphony) (0:24-2:03)

<https://www.youtube.com/watch?v=S-At9tWyrLs> (Karajan, Berlin Philharmonic) (0:31-2:18)

<https://www.youtube.com/watch?v=gexw3NUTVxk> (Alain Altinoglu, Frankfurt Radio Symphony) (0:03-1:36)

<https://www.youtube.com/watch?v=XwJMpQiqCm4> (Semyon Bychkov, Oslo Philharmonic) (0:07-1:56)

<https://www.youtube.com/watch?v=xLz52Fc0v5s> (Finnegan Downie Dear, Korean National Symphony Orchestra) (2:16-3:45)

<https://www.youtube.com/watch?v=Sq7Qd9PSmR0> (Mazur, Leipzig Gewandhaus Orchestra) (1:33-2:52)

<https://www.youtube.com/watch?v=DXy50exHjes&t=867s> (audio only, with Hartmann's pictures, Solti, Chicago Symphony) (stop at 1:38)

<https://www.youtube.com/watch?v=O31KPk5xnBg> (audio and score) (stop at 1:52)

<https://www.youtube.com/watch?v=LIA8hHXfbC8> (piano version, Evgeny Kissin) (0:21-1:32)

<https://www.youtube.com/watch?v=F1pk1MzX61Q> (piano version, Yulianna Avdeeva) (0:50-2:08)

<https://www.youtube.com/watch?v=aw6qOVHChLs> (piano version, audio and piano score, Vladimir Horowitz) (stop at 1:24)

https://www.youtube.com/watch?v=oYYTeBvdixw&list=OLAK5uy_n_uzdugxiyh6iv9oEnYCB6sGQmIbNK6pM (piano version, audio only, Vladimir Ashkenazy)

<https://www.youtube.com/watch?v=cUal4MKFvPk> (Emerson, Lake, and Palmer) (0:00-1:25)

<http://www.askkids.com/web?qsrc=167&o=0&l=dir&aflt=&q=Mussorgsky> (more music and information about Mussorgsky)

<https://www.classicsforkids.com/podcast/modest-mussorgsky-1-about-modest-mussorgsky/> (Classics for Kids Mussorgsky show, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/modest-mussorgsky-2-the-mighty-handful/> (Classics for Kids show about The Mighty Handful, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/modest-mussorgsky-3-pictures-at-an-exhibition/> (Classics for Kids show, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-modest-mussorgsky (Making Music Fun Hey Kids, Meet Modest Mussorgsky biography, with worksheets and coloring page)

Price

<https://www.youtube.com/watch?v=5t5nMxqxTO4> (audio only, Yannick Nézet-Séguin, Philadelphia Orchestra) (official 2024-2025 UIL Music Memory selection)

<https://www.youtube.com/watch?v=CH8zsdKPhAE> (Jamie Phillips, Royal Liverpool Philharmonic Orchestra)

<https://www.youtube.com/watch?v=gMKNS8sqlcg> (Chicago Youth Symphony virtual performance) (start 0:58)

https://www.youtube.com/watch?v=vkU_RIOAfto (UCSD Chamber Orchestra) (33:12-38:32)

<https://www.youtube.com/watch?v=0tSeWHkw-mQ> (LaSaundra Booth, 2022 YOLA National Festival Chamber Orchestra, ages 12-14)

<https://www.youtube.com/watch?v=Y88OJEgG51U> (audio with handwritten score, Leslie B. Dunner, New Black Music Repertory Ensemble) (start at 33:31)

<https://www.youtube.com/watch?v=TNPQBDsADW0> (Florence Price bio, information about Symphony No. 1 and Finale excerpt)

<https://www.youtube.com/watch?v=O65IQkRz3bk> (Everything you need to know about Florence Price)

<https://www.youtube.com/watch?v=93BYQ7Cex7M> (excerpt from documentary The Caged Bird: The Life and Music of Florence B. Price, discusses segregation and Jim Crow in Arkansas)

<https://www.youtube.com/watch?v=f9NLADtYBFM> (Florence Price - The African American Composer Everyone Needs to Know About)

<https://www.youtube.com/watch?v=4pdjXMBFLPA> (Florence Price - An Engaging First Person Biography)

<https://www.youtube.com/watch?v=vvE5n8kD-cM> (Florence Beatrice Price)

<https://www.youtube.com/watch?v=FBSnzK-zwFo> (Race, Gender, and Rediscovery: The Life and Works of Florence Price) (43:00)

<https://www.classicsforkids.com/composer/florence-price/> (Classics for Kids Price biography)

Alfred Reed

https://www.youtube.com/watch?v=ltHrM-l_F3I (Dr. Harry Begian, North Carolina All-State Senior High School Honor Band) (Dr. Begian introduces the Armenian Dances: 0:00-4:23), Gna, Gna (11:37-14:26)

<https://www.youtube.com/watch?v=OIRaJOO6HAK> (audio only, Dr. Harry Begian, University of Illinois Symphonic Band) (begin 7:56)

<https://www.youtube.com/watch?v=D0aKPALW4hM> (Keiko Kobayashi, Tokyo Kosei Wind Orchestra) (begin 8:21)

<https://www.youtube.com/watch?v=ux6HdrDov0M> (Yutaka Sado, Siena Orchestra, Medici.tv, Japan) (begin 8:20)

<https://www.youtube.com/watch?v=29N5rjbTVQo> (Nobuyuki Kanai, Ritsumeikan University Cheer Team Brass Band, Japan) (begin 8:30)

<https://www.youtube.com/watch?v=FL0MIQiv7Kw> (Manuel Kofler, Vöcklabruck District Youth Wind Orchestra, Vöcklabruck, Austria) (begin 8:28)

<https://www.youtube.com/watch?v=3AgLeskIp40> (audio and score, Alfred Music Concert Band) (begin 9:08)

Rossini

<http://www.youtube.com/watch?v=yeIMP2YPaVM> (staged version, Beverly Sills, Henry Price, Alan Titus, with English subtitles) (begin at 4:54)

<https://www.youtube.com/watch?v=En7uUiHIFoY> (staged version, Teresa Berganza, Luigi Alva, Hermann Prey) (begin at 4:20)

<https://www.youtube.com/watch?v=O9oUvUftUq4> (staged version, Jennifer Larmore, Richard Croft, David Malis, Dario Fo, Netherlands Opera) (5:28-7:06) (in this version Rosina enters second, followed by Figaro)

<https://www.youtube.com/watch?v=vvaU1uosQeA> (staged version, Joyce DiDonato, Diego Flórez, Peter Matteiuan, Metropolitan Opera) (begin at 5:04) (in this version Rosina enters second, followed by Figaro)

<https://www.youtube.com/watch?v=Ztmh2cKvSss> (modern staged version, Olga Peretyatko, Ioan Hotea, Florian Sempey, G. Bisanti) (begin at 5:21) (in this version Rosina enters second, followed by Figaro)

<https://www.youtube.com/watch?v=KnJQhRZvAGU> (modern staged version with English subtitles, Angela Brower, Jack Swanson, Hubert Zapiór, The Norwegian Opera) (begin at 4:37)

<https://www.youtube.com/watch?v=bkRbOEM8yOU> (staged version, Anna Bonitatibus, Leo Nucci, Raul Giménez, Maurizio Barbacini, Teatro Regio di Parma, Italy) (begin at 5:52) (in this version Rosina enters second, followed by Figaro)

<https://www.youtube.com/watch?v=gjsPDKPnNg> (staged concert version with piano, with English subtitles, Corinne Rydman, Eric Levintow, Waiton Farrell) (begin at 6:06)

https://www.youtube.com/watch?v=Tk0texcsh_A (Rossini's Barber of Seville in 3 Minutes) (lots of sarcasm)

<https://www.youtube.com/watch?v=47iXQ54Z--k> (Rossini in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/gioachino-rossini-1-about-gioachino-rossini/> (Classics for Kids show about Rossini, quiz, activity sheet)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-gioachino-antonio-rossini (Making Music Fun Hey Kids, Meet Gioachino Antonio Rossini biography, worksheets, coloring page, and games lesson plans)

Verdi

<http://www.youtube.com/watch?v=cHw4GER-MiE> (Gustav Kuhn, Orchester der Tiroler Festspiele, BBC Prom, with English subtitles) (stop at 2:23)

<https://www.youtube.com/watch?v=X6cogix3cwQ> (Yannick Nézet-Séguin, the Metropolitan Opera Orchestra and Chorus)

https://www.youtube.com/watch?v=60mRj_9Rybc (Gustavo Dudamel, Cape Town Philharmonic) (stop at 2:20)

<https://www.youtube.com/watch?v=GLxFXpDcQqE> (Jacek Kaspszyk, Warsaw Philharmonic Orchestra & Choir, with English subtitles)

<https://www.youtube.com/watch?v=wCgOclzTd4Q> (Herbert van Karajan, Vienna Philharmonic and Choir) (stop at 2:19)

<https://www.youtube.com/watch?v=1LzBXe9--oM> (Leonard Bernstein, London Symphony Orchestra and Chorus)

<http://www.youtube.com/watch?v=jGvYaMIXuxU> (audio with piano-vocal score, Claudio Abbado, Orchestra and Choirs of La Scala, Milan, Italy)

<https://www.youtube.com/watch?v=yxCkVBwvr3o> (Verdi in 10 Minutes, in Spanish with English Subtitles)

<https://www.classicsforkids.com/podcast/giuseppe-verdi-1-about-giuseppe-verdi/> (Classics for Kids show about Verdi, quiz, activity sheet)

<https://www.youtube.com/watch?v=845xNEdIPWg> (Classic FM's Fast and Friendly Guide to Verdi)

Vivaldi

<https://www.youtube.com/watch?v=PUiUcsdl4jo> (Ray Chen, Rockport Festival Chamber Orchestra)

<https://www.youtube.com/watch?v=PapzGRO9edU> (Olivier Brault, APOLLO'S FIRE, The Cleveland Baroque Orchestra)

<https://www.youtube.com/watch?v=9eEap53WxKY> (Anne-Sophie Mutter, Mutter Virtuosi Ensemble) (28:47-32:14)

<https://www.youtube.com/watch?v=UldwCrfDNjU> (Carla Moore, Voices of Music with subtitles from the score) (begin at 7:41)

<https://www.youtube.com/watch?v=zzE-kVadtNw&t=2684s> (Janine Jansen, Amsterdam Sinfonietta) (28:41-31:47)

https://www.youtube.com/watch?v=Z21_VpNipfg (Frederieke Saeijs, The Netherlands Symphony Orchestra) (begin at 7:37)

<https://www.youtube.com/watch?v=cRt7d5ZPU2E> (Shunske Sato, Netherlands Bach Society) (begin at 7:39)

https://www.youtube.com/watch?v=-pk_hw9Kcuk (unknown violinist and chamber ensemble, recorded outdoors in Venice) (begin at 8:38)

<https://www.youtube.com/watch?v=Q8AN0jWNRJA> (audio with autumn pictures, John Harrison, Wichita State University Chamber Players) (begin at 7:44)

<https://www.youtube.com/watch?v=Xcpc8VDsv3c&t=9s> (Why should you listen to Vivaldi's "Four Seasons"? TedEd video)

<https://ed.ted.com/lessons/why-should-you-listen-to-vivaldi-s-four-seasons-betsy-schwarm/think> (Multiple choice quiz on Why should you listen to Vivaldi's "Four Seasons?" TedEd video)

<https://www.youtube.com/watch?v=3BDBcpxnT0A> (How Vivaldi took the world by storm . . . sun, snow, and rain)

<https://www.youtube.com/watch?v=KtMi66anolg> (The Four Seasons)

<https://www.youtube.com/watch?v=TfBthLUo2OQ> (The Truth About Vivaldi's Four Seasons)

<https://www.youtube.com/watch?v=omzvkdKptLU> (Vivaldi in 10 Minutes, in Spanish, with English subtitles)

<https://www.youtube.com/watch?v=0Wlqcn0b07I> (Vivaldi for Kids)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-1-about-antonio-vivaldi/> (Classics for Kids show about Vivaldi, quiz, activity sheet)

<https://www.classicsforkids.com/the-concerto-part-2-antonio-vivaldis-the-four-seasons/> (Classics for Kids information about Vivaldi's **The Four Seasons**)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-3-violin-concertos-through-the-ages/> (Classics for Kids show about Violin Concertos Through the Ages, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-antonio-vivaldi (Making Music Fun Hey Kids, Meet Antonio Vivaldi biography, with links to sheet music, worksheets, and lesson plans)

<https://www.youtube.com/watch?v=ChRktnjAH44> (Making Music Fun Meet Vivaldi video)

<https://www.classicfm.com/composers/vivaldi/guides/vivaldi-facts-about-great-composer/red-priest/> (Classic FM facts about Vivaldi)

Dvořák

https://www.youtube.com/watch?v=uDL_yV39NBg (audio only, Neville Marriner, Academy of St. Martin in the Fields) (official 2024-2025 UIL Music Memory selection)

<https://www.youtube.com/watch?v=WcM569rYtEE> (Oslo Chamber Academy) (stop at 4:12)

<https://www.youtube.com/watch?v=bS5Sg-sDi9Q> (London Winds) (stop at 4:06)

<https://www.youtube.com/watch?v=wA73k2n8DE0> (Royal Philharmonic Orchestra Winds) (stop at 4:28)

<https://www.youtube.com/watch?v=odDYsXiMYPw> (The Romanian Foundation for Excellence in Music) (stop at 4:30)

<https://www.youtube.com/watch?v=ld41-6LyeLY> (Geigeki Academy Chamber Orchestra, Tokyo) (stop at 4:13)

<https://www.youtube.com/watch?v=st6vwMhukSc> (Andrés Orozco-Estrada, Frankfurt Radio Symphony) (stop at 4:12)

<https://www.youtube.com/watch?v=H-s-q8sRPS8> (audio and score Orpheus Chamber Orchestra) (stop at 4:16)

<https://www.classicsforkids.com/podcast/antonin-dvorak-1-about-antonin-dvorak/> (Classics for Kids show about Dvořák, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/antonin-dvorak-2-composers-who-visited-america/> (Classics for Kids show about Composers Who Visited America, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-anton-dvorak (Making Music Fun Hey Kids, Meet Antonin Dvorak biography, with links to worksheets and music lessons)

Falla

<https://www.youtube.com/watch?v=9p8gAfotE3Q> (audio only with score, Fritz Reiner, Chicago Symphony) (official 2024-2025 UIL Music Memory selection) (10:26-14:37)

<https://www.youtube.com/watch?v=uUir35l5y8U> (Barenboim, Chicago Symphony Orchestra) (begin 0:33)

<https://www.youtube.com/watch?v=McDd1xWjt78> (Małgorzata Sapiach, Symphony Orchestra of The Stanisław Moniuszko Music School in Wałbrzych, Poland)

<https://www.youtube.com/watch?v=sUdRxMc5sNg> (Rico Sacconi, Budapest Philharmonic Orchestra)

https://www.youtube.com/watch?v=Qbx5i4A_XMc (Peter Thomas, Auckland Symphony Orchestra)

<https://www.youtube.com/watch?v=dKG06iOzH70> (Marietta Cheng, Colgate University Orchestra)

<https://www.youtube.com/watch?v=L18b3UQQ49I> (staged choreography from the film El amor brujo, Christina Hoyos, Antonio Gade) (stop at 4:25)

<https://www.youtube.com/watch?v=8RB7X6HLvl8> (Ballet Alhambra)

<https://www.youtube.com/watch?v=nDkDOv65wKI> (cpdmalag Professional Dance Studio)

<https://www.youtube.com/watch?v=IF01PjDh4eI> (José Vicente Díaz, Banda Sinfónica Municipal de Alicante, Alcaína Conservatorio Profesional de Danza de Alicante)

<https://www.youtube.com/watch?v=A2EKx7SxuuQ> (Guitar Orchestra, Proyecto GuiA, outdoor performance with 5 dancers)

<https://www.youtube.com/watch?v=UTtsi9M1PMw> (Renaud Déjardin, L'Orchestre Symphonique du Festival de Saint-Riquier. with fire dancer) (stop at 4:00)

https://www.youtube.com/watch?v=8zWWEomS_8o (Alicia de Larrocha, piano version with score)

<https://www.youtube.com/watch?v=z4hVd5MWodM> (Manuel de Falla in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/antonin-dvorak-4-other-musical-nationalism/>
(Classics for Kids show about Other Musical Nationalism, quiz, activity sheet)

Schubert

<https://www.youtube.com/watch?v=5XP5RP6OEJI> (Dietrich Fischer-Dieskau and Gerald Moore) (official 2024-2025 UIL Music Memory recording)

<https://www.youtube.com/watch?v=C3nxyS8wf8E> (Dietrich Fischer-Dieskau and Gerald Moore with English subtitles)

<https://www.youtube.com/watch?v=qgLlx9uxUS4> (Hermann Prey with orchestra, with James Levine conducting, with vocal score)

<https://www.youtube.com/watch?v=4cDtGgsOyKM> (John Brancy and Peter Dugan)

<https://www.youtube.com/watch?v=VRSv2SzGyoY> (Gerard Schneider and Takeshi Moriuchi)

<https://www.youtube.com/watch?v=Ex481paNFdg> (Bernardo Kim and Jinsang Lee)

<https://www.youtube.com/watch?v=LzUhVPcEaoa> (Samuel Hasselhorn and Joseph Middleton)

<https://www.youtube.com/watch?v=8noeFpdfWcQ> (Jessye Norman with piano)

<https://www.youtube.com/watch?v=JS91p-vmSf0> (animated version, Daniel Norman and Sholto Kynoch)

<https://www.youtube.com/watch?v=6Ggnqr-pnno> (animated version based on Goethe poem, music by Marek Kuczyński)

<https://www.youtube.com/watch?v=wusVHokSa98> (animated film with spoken dialogue based on Goethe poem)

<https://www.classicsforkids.com/podcast/franz-schubert-2-about-franz-schubert/>
(Classics for Kids show about Schubert, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/franz-schubert-3-take-me-to-your-lieder/>
(Classics for Kids show about Schubert: Take Me to Your Lieder, quiz, activity sheet)

<https://www.youtube.com/watch?v=Lii52Kqzoe8> (Classic FM's Fast and Friendly Guide to Schubert)

Tchaikovsky

<https://www.youtube.com/watch?v=VbxgYlcNx8> (audio only, Doráti, Minnesota Orchestra) (official 2024-2025 UIL Music Memory recording)

<https://www.youtube.com/watch?v=N6D4gE3gdLs&t=7s> (Yuri Temirkanov, Leningrad Philharmonic)

<https://www.youtube.com/watch?v=qVI5fiqstj4> (Bernstein, New York Philharmonic)

<https://www.youtube.com/watch?v=m4vSPV8rdoA> (Bramwell Tovey, Los Angeles Philharmonic)

<https://www.youtube.com/watch?v=EKI4ztbunxk> (Gary Kulesha, Calgary Philharmonic Orchestra) (begin at 0:34)

<https://www.youtube.com/watch?v=1KzF1KgaREo> (Antonio Pappano, Royal Concertgebouw Orchestra, Amsterdam)

<https://www.youtube.com/watch?v=PGhJToar1co> (Keith Lockhart, Boston Pops, with choir)

<https://www.youtube.com/watch?v=0F5k70xwGSk> (Tchaikovsky "1812 Overture" with 105mm Cannons 20101017, Japan Ground Self-Defense Force Eastern Army Band, 1st Band)

<https://www.youtube.com/watch?v=LGPqtXv72Wg> (Cincinnati orchestra synced with Japan Ground Self-Defense Force cannons)

<https://www.youtube.com/watch?v=90Zj56hcGZI> (audio only, Sventlanov, USSR State Symphony Orchestra)

<https://www.youtube.com/watch?v=4C-YSq5flow> (audio only, Adrian Leaper, Royal Philharmonic Orchestra)

<https://www.youtube.com/watch?v=vNcFBItaO90> (audio only, Erich Kunzel, Cincinnati Symphony Orchestra)

<https://www.youtube.com/watch?v=hORTXA-QFxy> (audio with score, Herbert von Karajan, The Philharmonia Orchestra)

https://www.youtube.com/watch?v=WBPW1SQAI_U (Connecting Music & History: Tchaikovsky's 1812 Overture from the Kennedy Center)

<https://www.youtube.com/watch?v=nNWYDACsU8I&t=6s> (Cannons in the Orchestra: The Story of Tchaikovsky's 1812 Overture)

<https://www.youtube.com/watch?v=UGUWwbEvCwg&t=34s> (cartoon version of history and the writing of the 1812 Overture, begin at 1:42)

<https://www.pbslearningmedia.org/resource/71d1e58d-ce19-474e-87a2-e1266b3b7ba5/1812-overture-full-orchestra-video-tso-symphonic-safari-adventure/> (Darko Butorac, Tallahassee Symphony Orchestra) (begin 3:19)

<https://www.youtube.com/watch?v=uTBZDy6GVLY> (Tchaikovsky: Overture 1812: A Spectacular Movie, Ashkenazy, with choir)

https://www.youtube.com/watch?v=S3L_jYY2KC8&t=122s (parody Melodica Men)

https://www.youtube.com/watch?v=4NJRCCgK_AM (flash mob, Spain)

<https://www.youtube.com/watch?v=VCaT6tU7V8Q&t=1s> (from **V for Vendetta**)

<https://www.youtube.com/watch?v=QsZFszw5jtU> (Subway commercial)

<https://www.youtube.com/watch?v=HAXkx0TF5tQ> (Tchaikovsky in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/piotr-ilyich-tchaikovsky-1-about-piotr-ilyich-tchaikovsky/> (Classics for Kids show about Tchaikovsky, quiz, activity sheet)

<https://www.classicsforkids.com/podcast/piotr-ilyich-tchaikovsky-5-carnegie-hall/> (Classics for Kids show about Tchaikovsky: Carnegie Hall, quiz, activity sheet)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-peter-ilyich-tchaikovsky (Making Music Fun Hey Kids, Meet Peter Ilyich Tchaikovsky biography, with links to sheet music, worksheets, and coloring page)

<https://www.youtube.com/watch?v=TZ33Zjj23Uo> (Classic FM's Fast and Friendly Guide to Tchaikovsky)

iTunes and Spotify Recordings

Bach

Piano Book (Deluxe Edition), track 1, The Well-Tempered Clavier, Book 1, BWV 846-869: I. Prelude & Fugue in C Major, BWV 846 (Lang Lang, Deutsche Grammophon GmbH, Berlin, 2019).

iTunes: <https://music.apple.com/us/album/the-well-tempered-clavier-book-1-bwv-846-869-i/1448483849?i=1448484225>

Spotify:

<https://open.spotify.com/track/4SFBV7SRNG2e2kyL1F6kjU?si=3b84eda1f2ca44e9>

Beethoven

Beethoven: Symphonies Nos. 1-9, track 3, Beethoven: Symphony No. 1 in C Major, Op. 21: III. Menuetto. Allegro molto e vivace (Sir Simon Rattle, Vienna Philharmonic, A Warner Classic release, Parlophone Records Limited, 2003).

iTunes: <https://music.apple.com/us/album/symphony-no-1-in-c-major-op-21-iii-menuetto-allegro/693735470?i=693735478>

Spotify:

<https://open.spotify.com/track/1mPbPOw1UYtCpECDWFbxpo?si=3c0a4ce5d09243d4>

Bizet

The Opera Album 2011, track 1, Carmen: Act II – Toreador’s Song (Bryn Terfel, London Symphony Orchestra & Barry Wordsworth, Decca Music Group Limited, 2011).

iTunes: <https://music.apple.com/us/album/carmen-act-ii-toreadors-song/1452538266?i=1452538867>

Spotify:

<https://open.spotify.com/track/5t4jb954781SwWZ9t1skAf?si=18c5f3191fb44cc0>

Brahms

Best of Brahms, track 11, Waltz No. 15 in A-Flat Minor, Op. 39 (Dieter Goldmann, SLG, LLC, 2009).

iTunes: <https://music.apple.com/us/album/waltz-no-15-in-a-flat-minor-op-39/320938751?i=320938813>

Spotify:

<https://open.spotify.com/track/1tZJGYhVLeFODlum7cCtsa?si=bcd6639350c642b7>

Clarke

Trumpet Tunes, track 2, Suite in D Major: IV. The Prince of Denmark's March, "Trumpet Voluntary" (Stéphane Beaulac & Vincent Boucher, ATMA Classique, 2006).

iTunes: <https://music.apple.com/us/album/suite-in-d-major-iv-the-prince-of-denmarks-march/1628417083?i=1628417359>

Spotify: <https://open.spotify.com/track/5f16nUjbAXLw1aXIYwrl1?si=7e962074f3a24f3c>

Debussy

Debussy: Clair de lune - Single, track 1, Suite bergamasque, L. 75: III. Clair de lune (Alexandre Tharaud, Parlophone Records Limited, a Warner Music Group Company, 2018).

iTunes: <https://music.apple.com/us/album/suite-bergamasque-l-75-iii-clair-de-lune/1358340973?i=1358341171>

Spotify:

<https://open.spotify.com/track/5Dh2C5Dhy5tyx6EGNCMkPq?si=b7760591db124439>

Elgar

Pomp and Pizazz, track 3, Pomp and Circumstance Marches, Op. 39: No. 1 in D Major (Cincinnati Pops Orchestra & Erich Kunzel, Telarc International Corp., Concord, 1987).

iTunes: <https://music.apple.com/us/album/pomp-circumstance-marches-op-39-no-1-in-d-major/1634894530?i=1634894995>

Spotify:

<https://open.spotify.com/track/0xu6XOw52LkNINk6yhSy0G?si=4263993bca254fb4>

Ellington/Strayhorn

Never No Lament: The Blanton-Webster Band (Remastered) disc 2, track 7, Take the "A" Train (Duke Ellington and His Famous Orchestra, BMG, 2003).

iTunes: <https://music.apple.com/us/album/take-the-a-train/164149672?i=164150708>

Spotify:

<https://open.spotify.com/track/4PSSI2dWKhnNKFM0hUfMVy?si=400a7fd9bd774bf8>

Lassus

Song of the World, track 8, O la o che bon echo (Alexander Ponomarev & Vesna Children's Choir, Opus 111, 1996).

iTunes: <https://music.apple.com/us/album/o-la-o-che-bon-echo/1198296335?i=1198297286>

Spotify:

<https://open.spotify.com/track/5j4mpS3EgUiHdygPKsPHqW?si=02ce626fa640494b>

Mozart

Mozart: Die Zauberflöte - Highlights, track 1, Die Zauberflöte: “Die Vogelfänger Bin Ich Ja” (Hermann Prey, Sir Georg Solti & Vienna Philharmonic, Decca Music Group Limited, 1970).

iTunes: <https://music.apple.com/us/album/die-zauberfl%C3%B6te-der-vogelf%C3%A4nger-bin-ich-ja/1452168996?i=1452168998>

Spotify:

<https://open.spotify.com/track/6CubJ9Ne26EiUcOTMwCI5e?si=fa9f560cf4c84271>

Mussorgsky

Mussorgsky: Pictures At an Exhibition; Kodály: Hary János Suite; Prokofiev: Lieutenant Kijé Suite, track 1, Pictures At an Exhibition: Promenade. Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto (The Cleveland Orchestra & George Szell, Sony Classical, 1992).

iTunes: <https://music.apple.com/us/album/pictures-at-an-exhibition-promenade-allegro-giusto/458867695?i=458867704>

Spotify:

<https://open.spotify.com/track/6CfRvaNmWHZvRit2ydveNv?si=3a88a56d66264ecc>

Price

Florence Price: Symphonies Nos. 1 & 3, track 4, Symphony No. 1 in E Minor, IV. Finale (Jannick Nézet-Séguin & The Philadelphia Orchestra, Deutsche Grammophon GmbH, Berlin, 2021).

iTunes: <https://music.apple.com/us/album/symphony-no-1-in-e-minor-iv-finale/1584343055?i=1584343431>

Spotify:

<https://open.spotify.com/track/7otr54OiZ6LMLAw2BT6w2X?si=e903e7c033714d2b>

Alfred Reed

Reed! X 3 Vol. 1 (Digital Version), track 8, Armenian Dances Part I: 5. Go, Go (Alfred Reed & Osaca Municipal Symphonic Band, fontec, 2005).

iTunes: <https://music.apple.com/us/album/armenian-dances-part-i-5-go-go/1088712388?i=1088712396>

Spotify:

<https://open.spotify.com/track/0Wbbor0WjPU6ekpRDM8y1P?si=b18505b0e6f64362>

Rossini

Rossini: Il barbiere di Siviglia – Vittorio Gui/Victoria de los Angeles, disc 2, track 27, Il barbiere di Siviglia 'The Barber of Seville', Act II: Zitti, zitti, piano, piano (Figaro/Conte/Rosina) (Luigi Alva & Royal Philharmonic Orchestra, EMI Records Ltd, 2002).

iTunes: <https://music.apple.com/us/album/il-barbiere-di-siviglia-the-barber-of-seville-act/696542710?i=696545327>

Spotify:

<https://open.spotify.com/track/1l4qmlme08G0SPEPiIW3Sn?si=b2f21a97fa3148c6>

Verdi

Verdi: Requiem, track 2, Messa da Requiem IIa. Dies irae (Sir Georg Solti & the Chorus of the Vienna State Opera & Vienna Philharmonic, Decca Music Group Limited, 2006).

iTunes: <https://music.apple.com/us/album/messa-da-requiem-ii-a-dies-irae/1452532288?i=1452533530>

Spotify:

<https://open.spotify.com/track/16WFlxq0qF2uCt6DWGTIYO?si=357121f7ce25464c>

Vivaldi

Vivaldi: The Four Seasons, track 9, Violin Concerto in F Major, Op. 8 No. 3, RV 293 "L'autunno" (Autumn) (Joshua Bell & Academy of St Martin in the Fields, Sony BMG Music Entertainment, 2008).

iTunes: <https://music.apple.com/us/album/violin-concerto-in-f-major-op-8-no-3-rv-293-lautumno/304688516?i=304688592>

Spotify:

<https://open.spotify.com/track/1ZRiOwa6TPjScu1uwyQO0r?si=928d3a3fcc7740dd>

Dvořák

Dvořák: Serenades, Op. 22 & 44, track 6, Serenade for Wind in D Minor, Op. 44: I. Moderato, Quasi Marcia (Sir Neville Marriner & Academy of St Martin in the Fields, Universal International Music B.V., 1982).

iTunes: <https://music.apple.com/us/album/serenade-for-wind-in-d-minor-op-44-i-moderato-quasi-marcia/1452505664?i=1452505938>

Spotify:

<https://open.spotify.com/track/1oBR4Pnul5YTLCClZ3ZVQE?si=3ce1adbe58f84711>

Falla

50 Classical Masterworks, track 46, El amor brujo: Ritual Fire Dance (Fritz Reiner & Chicago Symphony Orchestra, Sony Music Entertainment, 2016).

iTunes: <https://music.apple.com/us/album/el-amor-brujo-ritual-fire-dance/1149370378?i=1149374199>

Spotify:

<https://open.spotify.com/track/1rrZxG9EMopnfsNHjOUWbk?si=910d0d4d0b504b70>

Schubert

The Very Best of Dietrich Fischer-Dieskau, track 12, Erbkönig, D. 328 (Gerald Moore & Dietrich Fischer-Dieskau, EMI Records Ltd., 2003).

iTunes: <https://music.apple.com/us/album/erlk%C3%B6nig-d-328/696463081?i=696463408>

Spotify:

<https://open.spotify.com/track/0hES7IYAQSwBAPXJeLKcGN?si=31b65ec530a44ad3>

Tchaikovsky

Tchaikovsky: 1812 Festival Overture, Op. 49, Capriccio Italien & Beethoven:

Wellington's Victory, track 1, Ouverture Solennelle "1812," Op. 49 (With Cannon (courtesy of US Military Academy West Point And Bells (L. Spelman Rockefeller Carillon/Riverside Church)) (Antal Doráti & Minneapolis Symphony Orchestra & University of Minnesota Brass Band, Mercury Living Presence, Universal International Music B.V., 1959).

iTunes: <https://music.apple.com/us/album/ouverture-solennelle-1812-op-49-with-cannon-courtesy/1452515096?i=1452515105>

Spotify:

<https://open.spotify.com/track/3XZ1Ecm9MdIVSFtnqAZefc?si=455c8cb2fc924615>

iTunes and Spotify Information

The preceding pages contain iTunes and Spotify links to the 2024-2025 UIL Music Memory selections. These recordings were used to prepare the Music Memory Passport and the Official Clip Tape for the Music Memory Competition.

Teachers may purchase and download the selections from iTunes to create practice CDs for their students. The recordings are NOT part of this publication.

iTunes Plus Products do not contain security technology that limits your usage of such products. Usage Rules (ii) – (v) on the iTunes Usage Rule Agreement do not apply. You may copy, store, and burn iTunes Plus Products as reasonably necessary for personal, non-commercial use.

Furthermore, UIL has created a playlist available on Spotify where users can listen to the selections for free:

<https://open.spotify.com/playlist/6Qg5oNIAA5AnZpEt25COzr?si=c24bf87a49334278>.

The QR code below links to the 2024-2025 UIL Music Memory playlist.



You will need to set up a Spotify account in order to access the music. Spotify currently offers a free subscription model that includes advertising, or paid subscription options that are ad-free and have additional features. There are also Spotify apps available for multiple platforms and devices.

A Note on Streaming Services

Streaming services are subscription-based, meaning you have access to their whole catalog as long as you are a subscriber but lose access if your subscription expires. It is not possible to burn CDs with music accessed through the free streaming services. In order for students to be able to listen to music at home through a streaming service, they will need to have access to their own account. Keep in mind that there are minimum age requirements for setting up accounts with services such as Spotify, so parental assistance would be necessary. A sample note for parents is included in the Correspondence folder.

Image Sources

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Dvořák	-Gallica Digital Library, Public Domain
Elgar	-Herbert Lambert, Public Domain
Ellington/Strayhorn	-Smithsonian Institute, Fair Use
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Vivaldi	-François Morellon de La Cave, Public Domain

Texas Textbook Series

Cross-Reference Information

The following is a list of the 2024-2025 UIL Music Memory selections that be found in Quaver's Marvelous World of Music online, MacMillan/McGraw-Hill's Spotlight on Music (Spotlight), Silver Burdett's Making Music (MM), and in Savvas Learning Company (was Pearson's Interactive Music) (SAV).

Bach: The Well-Tempered Clavier, Book 1: Prelude No. 1

Quaver: ClassPlay; **Bach's Brain (Bach) (Video)**; **Talk to Bach (Interactive)**; **Baroque Composers and the Orchestra**; Baroque or Not Baroque; Talk to Bach (Interactive); The Baroque Period Episode; Famous Baroque Composers; Keyboards Episode; Making Your Giant Piano; Piano Assembly; The Piano Episode; **Composer Profile: Bach**; Classical Book Excerpt; Rhythm Dictation; Steady Beat Machine; **Major and Minor Melodies**; **Sixteenth Notes Lesson**; **SATB Music and Bass Clef Lesson**

Spotlight: none

MM: none

SAV: Music Maker Multimedia Reference: JS Bach; Sound Bank Audio: Harpsichord; Sound Bank Multimedia Reference: Harpsichord

Beethoven: Symphony No. 1: Movement 3

Quaver: **Composer Profile: Beethoven**; **QuaverBook: Ludwig van Beethoven; Bach's Brain (Beethoven) (video)**; **Talk to Beethoven (Interactive)**; **Accent Marks Lesson**; **Adding "issimo" Lesson**; **ABA Form Lesson**; QuaverBook – Beethoven (Interactive); Beethoven Book – Basic; Talk to Beethoven (Interactive); Introduction to Beethoven (video); Jigsaw Puzzle – 1800: Ludwig van Beethoven (Interactive); Matching Game – 1800: Ludwig van Beethoven (Interactive); The Classical Period (video); The Classical Period Episode; Train the Brain: The Classical Period; Beethoven Lives Upstairs (movie); Classical Connections – The Classical Period; Ride the Classical Period Train; **Classical Composers and the Orchestra**; The Four Strings; The Orchestra (Interactive); **Symphony Orchestra Lesson**; **QuaverBook – What is a Symphony?** Introduction to Beethoven; The Classical Period Episode: Symphony; Dynamics Episode; Articulation and Tempo Episode; **Tempo Lesson**; **Mf, Mp, and Sforzando Lesson**; **Crescendo and Decrescendo Lesson**; **Ascending and Descending Scales Lesson**

Spotlight: none

MM: none

SAV: Music Maker Multimedia Reference: Ludwig van Beethoven

Bizet: Carmen: Toreador Song

Quaver: **Carmen: The Toreador Song, Act 2 (Baritone); Composer Profile: Bizet;** The Orchestra (Interactive); **Symphony Orchestra Lesson;** The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson;** Classical Connections – Singing; **SATB Music and Bass Clef Lesson;** Classical Connections – Voice; S, A, T, or B?; **Identifying Different Voices Lesson;** Opera Arias; Write an Opera Scene; Pop Opera Project Book; **Form and Introduction Lesson**

Spotlight: none

MM: none

SAV: none

Brahms: Waltz in A-flat Major

Quaver: **Composer Profile: Brahms;** Keyboards Episode; Making Your Giant Piano; Piano Assembly; The Piano Episode; The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson;** Articulation and Tempo Episode; **Meter Sign Lesson; Meter Review Lesson; Sixteenth Notes Lesson; Triplets Lesson; Dotted Note Rhythms Lesson; Crescendo and Decrescendo Lesson; Tempo Lesson**

Spotlight: none

MM: none

SAV: Music Maker Multimedia Reference: Johannes Brahms

Clarke: The Prince of Denmark's March

Quaver: **Baroque Composers and the Orchestra; ABACA Form Lesson;** Baroque or Not Baroque; The Baroque Period Episode; Famous Baroque Composers; The Orchestra (Interactive); Brass Anatomies Worksheets (Printable); The Brass Family Episode; QLibs The Brass Families – Level 2; Organ Science (Printable)

Spotlight: grade 2

MM: grade 6

SAV: grade 5; Listening Track: Trumpet Voluntary; Listening Track Interactive Activity: Trumpet Voluntary (Clarke); Listening (Interactive) Teacher Notes: Trumpet Voluntary (Clarke)

Debussy: Clair de Lune

Quaver: **Suite bergamasque, L. 75, mvt. 3: Clair de Lune; Composer Profile: Debussy; QuaverBook: Claude Debussy; Talk to Debussy (Interactive);** Keyboards Episode; Impressionist Period Episode; **The Impressionist Period Lesson; Impressionist Composers Lesson; Impressionist Period Music Lesson; ABA Form Lesson; Mf, Mp, and Sforzando Lesson**

Spotlight: none

MM: kindergarten

SAV: Music Maker Multimedia Reference: Claude Debussy

Dvořák: Serenade for Wind Instruments: Movement 1

Quaver: **Composer Profile: Dvořák; Accent Marks Lesson; ABA Form Lesson;** The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson;** Woodwind Family Episode; Dynamics Episode; Articulation and Tempo Episode; **Articulation Review Lesson; Tempo Lesson; Major and Minor Melodies**

Spotlight: none

MM: none

SAV: none

Elgar: Pomp and Circumstance: March No. 1

Quaver: **Pomp and Circumstance March No. 1; Composer Profile: Elgar;** The Orchestra (Interactive); **Symphony Orchestra Lesson;** The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson;** Articulation and Tempo Episode; **Tempo Lesson; Syncopation Lesson**

Spotlight: grade 7

MM: none

SAV: none

Ellington/Strayhorn: Take the “A” Train

Quaver: Jazz Books - Basic and Advanced; **Introduction to Styles and Jazz Lesson;** Matching Game – Jazz Club; Music At Home – Musical Genres – Jazz (Grades 6-8); Jigsaw Puzzle – Jazz Club; Moving to Jazz; Quaver Book – Jazz; Write a Jazz Melody; **Syncopation Lesson; Form and Introduction Lesson**

Spotlight: none

MM: none

SAV: none

Falla: El Amor Brujo: Ritual Fire Dance

Quaver: **Accent Marks Lesson; ABACA Form Lesson;** The Orchestra (Interactive); **Symphony Orchestra Lesson;** Jigsaw Puzzle: Ballet Theater; Dynamics Episode; Articulation and Tempo Episode; **Articulation Review Lesson; Tempo Lesson; Sixteenth Notes Lesson; Triplets Lesson**

Spotlight: none

MM: none

SAV: none

Lassus: O la, o che bon echo (Echo Song)

Quaver: **Identifying Different Voices Lesson;** Classical Connections Singing; Classical Connections – Voice; S, A, T, or B?; **SATB Music and Bass Clef Lesson; Part Singing Lesson; QuaverBooks: Madrigal Singers Book, What Exactly is a Madrigal?, Madrigal Makers**

Spotlight: none

MM: kindergarten

SAV: none

Mozart: The Magic Flute: Der Vogelfänger bin ich ja

Quaver: **Composer Profile: Mozart; Talk to Mozart (Interactive); Bach's Brain (Mozart) (Video);** Mozart: Unpack the Bag #1, #2; The Classical Period (video); The Classical Period Episode; Train the Brain – The Classical Period; Great Composers of the Classical Period; **Classical Composers and the Orchestra;** Ride the Classical Period Train; The Four Strings; The Orchestra (Interactive); **Symphony Orchestra Lesson;** Classical Connections – Singing; **Identifying Different Voices Lesson; SATB Music and Bass Clef Lesson;** Classical Connections – Voice; S, A, T, or B?; Opera Arias; Write an Opera Scene; Pop Opera Project Book; **Sixteenth Notes Lesson; Form and Introduction Lesson**

Spotlight: none

MM: none

SAV: Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

Mussorgsky: Pictures at an Exhibition: Promenade

Quaver: **Pictures at an Exhibition: Promenade; Composer Profile: Mussorgsky;** Rhythm Dictation, Steady Beat Machine, The Orchestra; The Orchestra (Interactive); **Symphony Orchestra Lesson;** The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson;** Articulation and Tempo Episode; **Tempo Lesson; Meter Sign Lesson; Meter Review Lesson**

Spotlight: none

MM: none

SAV: none

Price: Symphony No. 1: Movement 4. Finale

Quaver: **Symphony No. 1 in E minor: IV Finale; Major and Minor Melodies; Composer Profile: Price; QuaverBook: Meet Florence Price: Adding “issimo” Lesson; ABACA Form Lesson; Crescendo and Decrescendo Lesson; The Orchestra (Interactive); Symphony Orchestra Lesson; QuaverBook – What is a Symphony?; Dynamics Episode; Articulation and Tempo Episode; Tempo Lesson; Ascending and Descending Scales Lesson; Major and Minor Melodies; Meter Review Lesson; 6/8 Meter Lesson**

Spotlight: none

MM: none

SAV: none

Alfred Reed: Armenian Dances (Part 1): Gna, Gna (Go, Go)

Quaver: Beat the Band; **Orchestral and Concert Band Instruments Lesson**

Spotlight: none

MM: none

SAV: none

Rossini: The Barber of Seville: Zitti, zitti, piano, piano

Quaver: **Composer Profile: Rossini; Barber of Seville (Printable); The Orchestra (Interactive); The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; Making Music in the Romantic Period Lesson; Symphony Orchestra Lesson; Classical Connections – Singing; Identifying Different Voices Lesson; Classical Connections – Voice; S, A, T, or B?; SATB Music and Bass Clef Lesson; Part Singing Lesson; Opera Arias; Write an Opera Scene; Pop Opera Project Book; Crescendo and Decrescendo Lesson**

Spotlight: none

MM: none

SAV: none

Schubert: Erlkönig

Quaver: **Composer Profile: Schubert; Keyboards Episode; Making Your Giant Piano; Piano Assembly; The Piano (episode); The Classical Period (video); The Classical Period (episode); Train the Brain: Classical Connections – The Classical Period; Ride the Classical Period Train; Classical Composers and the Orchestra; Classical Connections – Singing; Identifying Different Voices Lesson; Classical Connections – Voice; S, A, T, or B?; SATB Music and Bass Clef Lesson; Major and Minor Melodies; Adding “issimo” Lesson**

Spotlight: none

MM: kindergarten

SAV: grade 7; Listening Track: Erlkonig, Listening Resource (Printable): Erlkonig

Tchaikovsky: 1812 Overture

Quaver: **1812 Overture, Op. 49 (excerpt); Composer Profile: Tchaikovsky; Talk to Tchaikovsky (Interactive);** Classical Book Excerpt; Rhythm Dictation; Steady Beat Machine; The Orchestra (Interactive); **Symphony Orchestra Lesson;** The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson; Telling a Story Lesson;** Dynamics Episode; **Adding “issimo” Lesson; SATB Music and Bass Clef Lesson**

Spotlight: grade 8

MM: grade 4

SAV: Listening Video: 1812 Overture; Music Maker Reference: Piotr Ilyich Tchaikovsky

Verdi: Requiem: Dies Irae

Quaver: **Composer Profile: Verdi; Accent Marks Lesson; Adding “issimo” Lesson;** The Orchestra (Interactive); The Romantic Period Episode; Musical Periods (Romantic Emotions); Romantic Period Composers; **Making Music in the Romantic Period Lesson; Symphony Orchestra Lesson;** Classical Connections – Singing; **Identifying Different Voices Lesson; Part Singing Lesson; SATB Music and Bass Clef Lesson;** Classical Connections – Voice; S, A, T, or B?; Dynamics Episode; **Crescendo and Decrescendo Lesson**

Spotlight: none

MM: none

SAV: none

Vivaldi: The Four Seasons: Autumn, Movement 3

Quaver: **The Four Seasons, No. 3, Op. 8, mvt. 3: Autumn; Composer Profile: Vivaldi; Baroque Composers and the Orchestra; QuaverBook: Antonio Vivaldi;** Jigsaw Puzzle – 1700: Antonio Vivaldi; Matching Game – 1700: Antonio Vivaldi; **Talk to Vivaldi (Interactive);** Quaver Book – Vivaldi; Baroque or Not Baroque; The Baroque Period Episode; Famous Baroque Composers; **QuaverBook – What is a Symphony? / What is a Concerto?;** The Four Strings; Dynamics Episode; **Telling a Story Lesson**

Spotlight: none

MM: none

SAV: Music Maker Reference Video: Antonio Vivaldi

Correlations to TEKS

The following is a list of the portion of the Texas Essential Knowledge and Skills for 2nd-8th grade Music Education that have been incorporated into the 2024-2025 Music Memory Passport.

Grade 2. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. identify choral voices, including unison versus ensemble;
- B. identify instruments visually and aurally;
- C. use known music terminology to explain musical examples of tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo; and
- D. identify and label simple small forms such as aaba and abac.

Foundations: music literacy. The student reads, writes, and reproduces music notation. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter, including half note/half rest;
- B. read, write, and reproduce pentatonic melodic patterns using standard staff notation; and
- C. read, write, and reproduce basic music terminology, including allegro/largo and forte/piano.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing tunefully or play classroom instruments, including rhythmic and melodic patterns, independently or in groups;
- B. sing songs or play classroom instruments from diverse cultures and styles, independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement;
- D. perform simple part work, including rhythmic ostinato, and vocal exploration such as singing, speaking, and chanting; and
- E. perform music using tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo.

Creative expression. The student creates and explores new musical ideas. The student is expected to:

- A. create rhythmic phrases using known rhythms;
- B. create melodic phrases using known pitches; and
- C. explore new musical ideas in phrases using singing voice and classroom instruments.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. sing songs and play musical games, including patriotic, folk, and seasonal music;
- B. examine short musical excerpts from various periods or times in history and diverse and local cultures; and
- C. identify simple interdisciplinary concepts relating to music.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. begin to practice appropriate audience behavior during live or recorded performances;
- B. recognize known rhythmic and melodic elements in simple aural examples using known terminology;
- C. distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns in musical performances; and
- D. respond verbally or through movement to short musical examples.

Grade 3. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children and adult voices;
- B. categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, and instruments from various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; and dynamics, including mezzo piano and mezzo forte, to identify musical sounds presented aurally; and
- D. identify and label small and large musical forms such as abac, AB, and ABA presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including four sixteenth notes, whole notes, whole rests, and previously learned note values in 2/4 and 4/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing or play classroom instruments with accurate intonation and rhythm independently or in groups;
- B. sing or play a varied repertoire of music such as American folk songs and folk songs representative of local cultures independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- E. interpret through performance new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of American and local cultures;
- B. identify music from diverse genres, styles, periods, and cultures; and
- C. identify the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. identify specific musical events in aural examples such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples; and
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

Grade 4. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;
- B. categorize and explain a variety of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;
- B. sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
- B. perform music representative of America and Texas, including “Texas, Our Texas”;
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples;
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
- F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 5. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. distinguish among a variety of musical timbres, including those of children’s voices and soprano, alto, tenor, and bass adult voices;
- B. distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as *abac*, *AB*, and *ABA*; *rondo*; and theme and variations presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ meters as appropriate;
- B. read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and
- C. identify and interpret new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments independently or in groups with accurate intonation and rhythm;
- B. sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple two-part music, including rhythmic and melodic *ostinati*, rounds, partner songs, and counter melodies; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation and composition;
- B. create melodic phrases through improvisation and composition; and
- C. create simple accompaniments through improvisation and composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;
- B. perform music representative of Texas and America, including “The Star Spangled Banner”;
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music

- and musical performances. The student is expected to:
- A. exhibit audience etiquette during live and recorded performances;
 - B. identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
 - C. describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
 - D. respond verbally and through movement to short musical examples;
 - E. evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
 - F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 6. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. experience and explore exemplary musical examples using technology and available live performances;
- B. describe tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology;
- D. identify musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. explore health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental

- techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
 - D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
 - E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
 - F. interpret music symbols and terms referring to keys; clefs; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando and ritardando; and articulations, including staccato and legato, appropriately when performing; and
 - G. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music representative of diverse cultures, including American and Texas heritage;
- B. describe written and aurally presented music representative of diverse styles, periods, and cultures;
- C. identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. identify criteria for listening to and evaluating musical performances;
- C. describe processes and select the tools for self-evaluation and personal artistic improvement such as critical listening and individual and group performance recordings;
- D. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- E. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 7. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns, corresponding rests, and meter, including 2/4, 3/4, 4/4, and 6/8, using standard

terminology;

- D. interpret musical forms such as binary, ternary, phrasic, rondo, and theme and variations presented aurally and through music notation; and
- E. describe health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. interpret music symbols and terms referring to notation, including fermata and coda; dynamics, including pianissimo to fortissimo; tempi, including andante, largo and adagio; and articulations, including accent, marcato, and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create increasingly complex rhythmic phrases, using known rhythms, and melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a minimum of three keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music, alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret music symbols and terms referring to previously known elements; notation, including fermata and coda; keys; clefs; dynamics, including pianissimo to fortissimo; tempi, including andante, largo, and adagio; and articulations, including accent and marcato, appropriately when performing; and
- G. create increasingly complex rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. examine written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and

D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. apply criteria for listening to and evaluating musical performances;
- C. demonstrate processes and select the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
- D. identify and apply criteria for evaluating personal performances;
- E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- F. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 8. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student demonstrates fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate detailed knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns and corresponding rests, and varied meters, using standard terminology;
- D. analyze musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. demonstrate health and wellness concepts related to musical practice such as hand positions, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. analyze music symbols and terms referring to notation; dynamics; tempi, including largo to presto; articulations, including sforzando; and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create complex rhythmic phrases, using known rhythms, and complex melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a variety of keys and meters.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a

variety of genres from notation and by memory. The student is expected to:

- A. model, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret a variety of music symbols and terms, incorporating appropriate stylistic qualities when performing, including sforzando, largo to presto, and previously known elements; and
- G. create complex rhythmic phrases using known rhythms and complex melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. compare and contrast written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. compare and contrast relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, sciences, and language; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. model appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. apply criteria for listening to and evaluating musical performances;
- C. demonstrate processes and apply the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
- D. apply criteria for listening to and evaluating personal performances;
- E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models and offer constructive suggestions for improvement; and demonstrate appropriate cognitive and kinesthetic responses to music and musical performances