Curriculum Guide

2019-2020 Season
Fifty years ago this summer, a brave American man stepped out of a landing craft onto the surface of the moon and made history. It was an indelible moment of Milky Way magic, and the Palm Beach Symphony is bringing a little bit of this remarkable achievement to the students with *One Small Step*, an orchestra-and-dance program like no other.

With the help of the Demetrius Klein Dance Company and four exciting pieces of all-American music, the orchestra presents an interactive concert for elementary school students in which they will literally take part in exploring such scientific concepts as the Earth’s rotation, gravity and telescope viewing. All this while thrilling to a powerful Copland fanfare, the soaring themes of *Star Wars* and sharing the adventures of a very special resident of Earth’s satellite, Rocky de Luna, an inquisitive moon rock.

With a special narrative accompanied by the music of Copland’s *A Lincoln Portrait*, students will meet Rocky as she hitches a ride with two friendly NASA astronauts on the Apollo 11 lunar module en route back to planet Earth. Neil Armstrong and Buzz Aldrin show Rocky some out-of-this-world views of the moon, help define the moon’s place in the solar system, describe how the moon affects all life on Earth ... and leave Rocky with a sense of wonder and pride in her “rockdom”

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**Welcome to the 2019 Palm Beach Symphony Curriculum Guide**

We look forward to welcoming you and your students to take part in our 2019-20 Children’s Concert Series, which has been designed especially for 3rd to 5th-grade students. This packet provides a number of resources to help you get the most out of your concert-going experience. The Palm Beach Symphony Education Department has designed these materials in accordance with both the Florida State Standards and the Florida Department of Education Science Curriculum standards.

We’ve endeavored to make these materials as flexible as possible, so that they can be used to fit a variety of different classroom contexts and situations. In this Curriculum Guide you will find music and science lesson plans and resources, background on the composers and concert repertoire, key vocabulary words, and evaluation methods.

For students to have the best experience possible we encourage you to have students take part in all of the activities, and review the Concert Etiquette Guide.
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Meet the Palm Beach Symphony

Palm Beach Symphony is South Florida’s premier orchestra known for its diverse repertoire and commitment to community. Founded in 1974, this 501(c)(3) nonprofit arts organization adheres to a mission of engaging, educating, and entertaining the greater community of the Palm Beaches through live performances of inspiring orchestral music. The orchestra is composed of world-class musicians led by internationally acclaimed conductors and features notable guest artists from prodigies to masters of the symphonic music scene.

Now in its 46th season, the orchestra continues to attract new and diverse audiences by performing expanded repertoire in a variety of notable concert venues and by reaching all corners of the community with education and community outreach programs, children’s concerts, student coaching sessions and master classes, instrument donations, and free public concerts.

Visit [www.palmbeachsymphony.org](http://www.palmbeachsymphony.org) for more information on our Music Education & Outreach programs and our full season of concerts and events.
Meet the Maestro

Alexander Magalong is currently the conductor of the Greater Miami Youth Symphony Concert Orchestra and has previously served as associate conductor of the Frost Symphony Orchestra and conductor of the Frost Flute Ensemble. According to the South Florida Classical Review, “Magalong was particularly adept at keeping the ensemble cohesive during the tricky twists of melodic phrasing.” Mr. Magalong was a finalist for music director of the Pikes Peak Philharmonic and has also conducted for the Henry Mancini Institute Orchestra, Broadmoor Pops Orchestra, Chamber Orchestra of the Springs, and the Peakharmonic Youth Orchestra. He has conducted the orchestral world premieres of Fanfares for the Apocalypse by Ken Ueno, Setting Century by Dorothy Hindman, and Symphony #3 by James Stephenson.

Having taught high school, junior high, and elementary orchestra for an underprivileged school district for nine years, Mr. Magalong is a passionate advocate for music education in the public schools. Under his direction and active recruitment, his high school program tripled in size, resulting in four ability-based string orchestras, the most of any Colorado high school. In 2011, the Widefield High School Chamber Strings was selected to perform at the Colorado Music Educators Association conference alongside more affluent schools. He actively promoted the relevancy of classical music to his students and the community, regardless of personal background.
As a respected educator in Colorado, Mr. Magalong has guest conducted many honor orchestras, festivals, music camps, youth orchestras, and educator conferences in Denver, Colorado Springs, Pueblo, Westminster, Jefferson County, and the Boulder Valley. He served on the Colorado All-State Orchestra board as Southern Governor for six years and has adjudicated many festivals throughout the state.

Without private instruction for most of his youth, Mr. Magalong began his musical studies in the public schools at the age of twelve, eventually serving as concertmaster of the Colorado All-State String Orchestra, winning the Colorado Springs Youth Symphony Concerto Competition, and winning first place in the Pikes Peak Young Composers Competition for several consecutive years. He began conducting at the age of fourteen.

Mr. Magalong holds a Bachelor of Arts in Music from the University of Denver, a Master of Music in Instrumental Conducting from the University of Miami, and is currently completing his dissertation for a Doctor of Musical Arts in Instrumental Conducting from the University of Miami. He was selected as a participant for the 2018 Ithaca International Conducting Masterclass and has conducted in workshops with the Rochester Philharmonic, Cabrillo Festival Orchestra, and the Fargo-Morehead Symphony. He has received mentorship from Thomas Sleeper, Neil Varon, and Christopher Zimmerman.
Meet the Dancers

Demetrius Klein

Demetrius Klein is a performer, choreographer, and teacher. His 501c3 non-profit arts organization, DKDC/DIY Projects, is committed to the creative process and to producing dance works of uncompromising integrity in traditional and non-traditional settings.

Since forming the Demetrius Klein Dance Company in 1986, Demetrius Klein has made a significant impact on the world of dance; performing, creating and teaching in Palm Beach County. Mr. Klein has presented over eighty works on the stages of major regional venues, nationally and internationally. He and his diverse company members continue to break new ground by actively pursuing and engaging new dance audiences by rehearsing and performing in public places.

Mr. Klein was named 1998-1999 Fellow of the John Simon Guggenheim Foundation. He has received three choreographic fellowships from the state of Florida, the Hector Ubertalli Award for Artistic Excellence from the Palm Beach County for the Arts, and a National Endowment for the Arts Choreographic Fellowship. His work has been commissioned by Ballet Florida, the Wexner Center, Jacobs Pillow, Southeastern Center for the Contemporary Arts, The Florida-Brazil Festival, Danza Del Lobo, Minnesota Dance Alliance and most recently the Downtown Development Authority of West Palm Beach.
Kori Epps

Kori Epps holds a Master of Fine Arts in Dance from the University of Wisconsin, Milwaukee and Bachelors of Arts in Dance, and Communication from Palm Beach Atlantic University.

Kori is Associate Artistic Director and Marketing Maven of the Demetrius Klein Dance Company, having danced in the Company since 2004.

Annually Kori produces The Fat Basset Film Festival which showcases short dance films, and 7x7 which presents seven choreographers’ dances in seven different locations. Her technical foundations are ballet, modern dance, and dance improvisation. She specializes in creative dance and dance integration, using movement and dance to teach academic concepts. Since 2010 she has taught in Palm Beach Public Elementary Schools and preschools.

Kori attributes her creativity to growing up internationally (Brazil, the Caribbean and Canada), thus experiencing various forms of education, and being influenced by artistic DIYers, two of whom were her parents.

Kristen Vencel

Kristen Vencel serves as Rehearsal Director with Demetrius Klein Dance Company (DKDC). She earned her BA in dance at Palm Beach Atlantic University and has enjoyed cross-cultural studies in dance internationally. In addition to performing with DKDC, Kristen teaches creative movement to young children and adults. She is a filmmaker, creating and collaborating on short dance films with Demetrius Klein, Clarence Brooks, and Jon Rhoads.

Kristen’s films have been shown at local film festivals and performances, including Fat Basset Film Festival in West Palm Beach, FL.

Kristen is also a business owner, marketing affirming clothing for women, a homeschooling mom of four, and loving wife to her husband who is a local pastor. She continues her education in dance and in life and calls dance her heart language.
Instrument Family Activity

Orchestra Organizer

Woodwinds
(wooden tubes, blown)
- Bassoon
- Clarinet
- Flute
- Oboe
- Piccolo

Percussion
(struck, shaken, or scraped)
- Timpani
- Bass Drum
- Snare Drum
- Xylophone
- Triangle

Brass
(metal tubes, buzzed lips)
- French Horn
- Trumpet
- Trombone
- Tuba

Strings
(strings that are bowed or plucked)
- Violin
- Viola
- Cello
- Bass
- Harp
Curricular Expectations

Students will:

- Recognize a variety of sound sources
- Identify instruments within the percussion family of orchestral instruments
- Recognize and classify various instruments
- Listen to some different types of orchestral sounds
- Describe how different timbres create different instrument sounds
- Recognize different instrument sounds and understand the four categories that they fall into (woodwind, brass, stringed or percussion)

Procedure

1) Open the lesson with a discussion about what the word “family” means. Take all answers from students. Help lead the discussion towards the four families of musical instruments. In this case, “family” means a group of instruments that have similarities to each other. The students will discover what those similarities are by looking and listening.

2) Post the Instrument Families graphics up at the front of the class, and pass them around so every child can see them. Starting with the String family, ask students to look for ways in which the instruments “look alike.” Make four columns on a chart, so that you can write down their observations for each family.

3) Have students watch the following videos so they can see and hear all of the instruments being played:

Strings: [https://www.youtube.com/watch?v=MP2_6OLummA](https://www.youtube.com/watch?v=MP2_6OLummA)

Woodwinds: [https://www.youtube.com/watch?v=KEt1Mm8sSkA](https://www.youtube.com/watch?v=KEt1Mm8sSkA)

Brass: [https://www.youtube.com/watch?time_continue=4&v=yE0aSxziNdY](https://www.youtube.com/watch?time_continue=4&v=yE0aSxziNdY)

Percussion: [https://www.youtube.com/watch?v=xGKpngesISI](https://www.youtube.com/watch?v=xGKpngesISI)

Teacher’s “Cheat Sheet” to be used with the following activity
[https://www.sandiegosymphony.org/static/media/uploads/Education/YPC/1819ypc01_learningguide_sciencesound.pdf](https://www.sandiegosymphony.org/static/media/uploads/Education/YPC/1819ypc01_learningguide_sciencesound.pdf)
Music Instrument Family Quiz

Distribute the following worksheet and have students match up the instrument name to its photo. Categorize the following instruments into the correct family.

Write S for Strings
Write W for Woodwind
Write B for Brass
Write P for Percussion

Flute
Violin
Clarinet
Trombone
Bass Drum
Timpani
Bassoon
Cello
Trumpet
French Horn
Cello
Tuba
String Bass
Oboe
Viola
Xylophone
Florida State Standards:

**MU.4.C.1.2** Describe, using correct music vocabulary, what is heard in a specific musical work.

**MU.4.C.1.3** Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.

**MU.4.H.1.2** Describe the influence of selected composers on the musical works and practices or traditions of their time.

<table>
<thead>
<tr>
<th>One Small Step</th>
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<tbody>
<tr>
<td><strong>GRADE LEVEL:</strong> 3&lt;sup&gt;rd&lt;/sup&gt; – 5&lt;sup&gt;th&lt;/sup&gt; Grades</td>
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<td><strong>School Name:</strong></td>
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**UNIT LESSON:** Music Listening Reflection

**ESSENTIAL QUESTION(S):**

- In what ways can you describe, develop, or discuss effective listening strategies and describe how they can support appreciation of musical works?
- How can music communicate a mood or remind you of a person, place, or thing through effective listening strategies?
- How does energy have the ability to cause motion or create change?
### ART STANDARD(S): *(C-Palms)*

**MU.3.C.1.1** Describe listening skills and how they support appreciation of musical works.

**MU.4.C.1.1** Develop effective listening strategies and describe how they can support appreciation of musical works.

**MU.5.C.1.1** Discuss and apply listening strategies to support appreciation of musical works.

### FLORIDA STANDARD(S) & NGSSS: *(C-Palms)*

**SC.3.P.10.2** Recognize that energy has the ability to cause motion or create change.

**SC.4.P.10.3** Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

**SC.5.P.10.2** Investigate and explain that energy has the ability to cause motion or create change.

### ART CONTENT LEARNING GOAL:

Students will engage in focused listening and respond creatively to what they hear.

They will also use appropriate music vocabulary such as tempo, beat and dynamics while discussing the pieces.

### CORE CONTENT LEARNING GOAL:

Students will be able to recognize that energy has the ability to cause motion or create change.

Students will be able to explain how sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

Students will be able to explain that energy has the ability to cause motion and create change.

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**3rd Grade:** I can describe listening skills and how they support appreciation of musical works.

**4th Grade:** I can investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

**5th Grade:** I can discuss and apply listening strategies to support appreciation of musical works.

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**VOCABULARY:** Instrument families, strings, woodwinds, timbre, dynamics, tempo, sound, brass, strings, mood, vibration.

**TECHNOLOGY & MATERIALS:** Internet, projection screen, YouTube, white/chalk board and marker/chalk.
**LESSON:**

1) Ask students that if listening to music make them think of a picture, a story, or a feeling. Tell them that music can sometimes us imaginations create stories in our minds.

2) Ask students if their moods change when listening to music.

3) Ask students to describe how it makes them feel or show it with their bodies.

4) Explain to the students that they will be listening to the piece “The Fanfare for the Common Man” by Aaron Copland. [https://www.youtube.com/watch?v=ZdqjcMmjeaA](https://www.youtube.com/watch?v=ZdqjcMmjeaA)

5) After listening to the piece, talk about how the music made them feel, and write some of the words they use on the board.

6) Ask the students if the music is mostly loud or mostly soft (dynamics), mostly fast or slow (tempo), or steady or uneven (beat). Talk about what instruments they saw in the video performance. Put their answers in a Venn diagram on the board.

7) Listen again and ask students to try to show the mood of the music through body movement.

8) Repeat the mood and movement exercises with the piece “Fanfare for the Uncommon Woman” by Joan Tower [https://www.youtube.com/watch?v=AYZpwqmknwk](https://www.youtube.com/watch?v=AYZpwqmknwk)

9) Discuss the similarities and differences between the two pieces. Dynamics, instruments, tempo, and beat. Discuss the title of the pieces and the composer. Why do you think the composer chose to write these pieces? Give them these titles and why?

10) Start a discussion about how brass instruments make a sound. As with all brass instruments, sound is produced by blowing air through closed lips, producing a "buzzing" sound into the mouthpiece and starting a standing wave vibration in the air column inside the instrument. Ask the students if any of them play a brass instrument and explain how energy has the ability to cause motion or create change.

Show students House of Sound demonstration video

12) [https://www.youtube.com/watch?v=9Dp2n-MouKU](https://www.youtube.com/watch?v=9Dp2n-MouKU) _ASSESSMENT_

<table>
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<th><strong>ASSESSMENT:</strong></th>
<th><strong>ESOL STRATEGIES:</strong></th>
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<tbody>
<tr>
<td>Music listening reflection worksheet.</td>
<td>Body movement, Use of visuals.</td>
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Subject / grade level: 4\textsuperscript{th} Grade Earth Space Science

Materials: NASA photos, moon phases diagram, moon phases data sheet, Oreo cookies (8 per student), paper plates, napkins, plastic knives, markers (one per student)

NGSSS Benchmark: SC.4.E.5.2

Lesson Target: Students will recognize that the changes in the moon’s appearance are caused by its orbit around Earth and our perspective of it as it orbits. Students will identify each phase by name and determine where the phase falls in the moon cycle.
THE 8 PHASES OF THE MOON:

1. New moon
2. Waxing crescent
3. First quarter
4. Waxing gibbous
5. Full moon
6. Waning gibbous
7. Last quarter
8. Waning crescent

ENGAGE:

- Show photos of every moon phases to students
- Ask
  - Does the moon create its own light?
  - Why does the moon appear to light up?
  - Have students ever seen the moon change shape?
  - If so, what shapes have students seen?
- Discuss Oreo project and pass out materials to students

EXPLORE:

- Have students use cookies to represent the phases of the Moon as viewed from Earth. They should use their notes as reference material.
- As the Moon and Earth move, we see different amounts of the Moon's surface illuminated by sunlight. Using the cookies, the sunlit part of the Moon will be represented by the white icing and the dark side of the moon will be the chocolate part of the cookie.
• To contrast with their visual aids, tell the students that you will now create a view of the Moon from the Sun. This cookie should only show a full view of white icing. Students should see that the view of the Moon from the Sun does not change as it is always illuminated.

EXPLAIN:

• Have students carefully separate the cookies and shape the icing into representations of the Moon phases and place the cookies on the handout Phases of the Moon Activity.doc.

• The teacher will observe and ask questions.

ELABORATE:

• Students will draw, label and explain the phases of the moon and answer the questions on the handout.

EVALUATE:

• The students will demonstrate their knowledge of Moon phases by creating the Moon phases using cream filled chocolate cookies. Students will also complete a Moon phase handout depicting the placement of the Moon, Earth, and Sun.

The teacher will walk around the room observing students create their Moon phases using the cookies and provide feedback about their accuracy.
Activity-Lift Off

Materials needed: Balloons

Rockets carry astronauts, satellites, and space probes into outer space. Using a balloon, show students how a rocket blasts off from earth.

1) Blow the balloon up but do not tie the end of it. Instead, hold it between your fingers.

2) Let the balloon go facing upwards towards the ceiling. The balloon will move forward due to the air rushing out of the balloon. When a rocket is launched into space, a stream of hot gases spurts out of its base, down towards earth. The rocket is then pushed upwards and blasted into space, just like the balloon!

FLORIDA STANDARD(S)

(C-Palms)

**SC.4.E.5.2** Describe the changes in the observable shape of the moon over the course of about a month.

**SC.4.E.5.4** Relate that the rotation of Earth (day and night) and apparent movements of the Sun, Moon, and stars are connected.

**SC.4.E.5.3** Recognize that Earth revolves around the Sun in a year and rotates on its axis in a 24-hour day. **SC.4.P.10.1** Observe and describe some basic forms of energy, including light, heat, sound, electrical, and the energy of motion.

**SC.4.E.10.2** Investigate and describe that energy has the ability to cause motion or create change.

**S.C.4.P.10.3** Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

**SC.4.E.5.5** Investigate and report the effects of space research and exploration on the economy and culture of Florida.

National Core Arts Standards

**Creating:**
Anchor Standard #1 - Generate and conceptualize artistic ideas and work.

**Responding:**
Anchor Standard #8 - Students will interpret intent and meaning in artistic work.

**Connecting:**
Anchor Standard #11 - Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Fun Facts!

- You cannot eat chips in space because the crumbs would float everywhere and damage equipment.
- On the International Space Station urine gets recycled back into drinking water.
- If you drank a fizzy drink, you might burp liquid, as due to microgravity, gas does not rise to the top and therefore separate from liquid. So if you burped the gas up, the liquid would come with it.
- The word astronaut is Greek for ‘Star Sailor’.
- Most astronauts grow up to two inches taller as a result of being in space.
- It is estimated that 600 million people watched Neil Armstrong and Buzz Aldrin walk on the Moon on television.
- Astronaut John Glenn became the U.S. Senator from Ohio where he served from 1974 to 1999.
- Alan Shepard became famous for hitting a golf ball while on the Moon.
- The selection process for NASA takes 18 months, and of the thousands of applications received, only 8 - 14 individuals will get the opportunity to become an astronaut.
- When astronauts go to sleep, they have to attach themselves to something so they don’t float around and bump into anything. Crews usually sleep in sleeping bags in a crew cabin big enough for one.
- Exercising in space is essential for preventing bone and muscle loss. On average, astronauts exercise for two hours a day. Because of Microgravity, equipment has to be specially designed for use in space.

## VOCABULARY

<table>
<thead>
<tr>
<th>Key Music Vocab. Words</th>
<th>Key Science Vocab. Words</th>
<th>Key Dance &amp; Science Words</th>
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<tbody>
<tr>
<td>Beat</td>
<td>Apollo 11</td>
<td>Axis</td>
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<tr>
<td>Brass</td>
<td>Astronaut</td>
<td>Energy</td>
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<td>Composer</td>
<td>Earth</td>
<td>Force</td>
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<tr>
<td>Conductor</td>
<td>Edwin “Buzz” Aldrin</td>
<td>Gravity</td>
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<tr>
<td>Dynamics</td>
<td>First quarter</td>
<td>Motion</td>
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<td>Harmony</td>
<td>Full moon</td>
<td>Orbit</td>
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<td>Melody</td>
<td>Last quarter</td>
<td>Revolution</td>
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<tr>
<td>Meter</td>
<td>Light</td>
<td>Rotation</td>
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<td>Instrumentation</td>
<td>Lunar</td>
<td>Shadow</td>
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<tr>
<td>Orchestra</td>
<td>Michael Collins</td>
<td>Sound</td>
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<tr>
<td>Percussion</td>
<td>Moon</td>
<td>Telescope</td>
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<tr>
<td>Rhythm</td>
<td>Moon phases</td>
<td>Weight</td>
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<tr>
<td>Strings</td>
<td>NASA (National Aeronautics and Space Administration)</td>
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<tr>
<td>Symphony</td>
<td>Neil Armstrong</td>
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<tr>
<td>Tempo</td>
<td>New moon</td>
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<td>Time</td>
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<tr>
<td>Woodwinds</td>
<td>Reflect</td>
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<td>Rock</td>
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<td>Solar system</td>
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<td>Star</td>
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<td>Sun</td>
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<td>Temperature</td>
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<td></td>
<td>Universe</td>
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<td></td>
<td>Waxing crescent</td>
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<td></td>
<td>Waxing gibbous</td>
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<tr>
<td></td>
<td>Waning gibbous</td>
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</table>
Dear teachers, please go over the following concert etiquette with students before going to the performance. In this section, students will learn the appropriate manners needed to attend the performance.

**Before coming to the concert:**

- Discuss the program resources with your teacher.
- Leave your cell phone and food at home/school, and your bag at school or on the bus.
- Use the restroom right before leaving your school.

**When you arrive at the concert hall:**

- The ushers will take your group to your seats. Listen to your teacher and chaperones for directions. Make sure to stay with your group.
- As the orchestra musicians warm up, listen carefully and see if you can hear the different instrument families of the orchestra (strings, woodwinds, brass, and percussion).
• Right before the orchestra performs, you will see the concertmaster stand up and tune the orchestra.

• You will know the concert is about to begin when the narrator walks out on stage. Show enthusiasm by clapping.

• When the conductor walks out, listen carefully to his instructions about your interactive participation in the program.

During the concert:

• “Make sure to listen carefully to your cue words “gravity, telescope, rotation,” so you know when to participate in the performance.

• Listen and let your imagination and emotions move along with the music and the story.

• Look at the conductor’s arm movements to hear what type of reaction he gets from the orchestra with each new gesture.

• Listen for instrument solos and see if you can tell which instrument is making which sound. Listen for loud and soft parts, fast and slow parts.

• At the end of the performance, the conductor will turn around and face you. Clap to show your enthusiasm! If you really enjoyed the performance you can shout out “BRAVO” in appreciation of the performers (musicians, conductor, dancers, and the narrator.)

• Make sure to listen carefully to your cue words “gravity, telescope, rotation,” so you know when to participate in the performance.

After the concert:

• Gather your belongings and listen carefully for your teacher’s instructions.

• When you return to school, discuss your concert going experience with your teacher and classmates.

• Talk to your friends and family about your experience attending Palm Beach Symphony’s performance of One Small Step.
One Small Step
About the Music

Below are important historical facts about the music you will hear performed by Palm Beach Symphony in *One Small Step* and three American composers who wrote them. This is referred to as Program Notes in a concert program.

**AARON COPLAND**

(1900-1990)

*Fanfare for the Common Man*

What makes classical music sound American? Aaron Copland was the first composer to find a really successful answer to that question.

The son of Jewish immigrants from Lithuania, Copland (pronounced COPE-lind) was born in 1900 in Brooklyn, New York. As a young man, he studied in Paris, France, where the best modern composers lived at the time. Copland’s real breakthrough came in the 1930s, when he began to write music inspired by the scenery and people of rural America. He composed one ballet about a famous outlaw in the Southwest (*Billy the Kid*), another about cowboys on a ranch (*Rodeo*), and a third about pioneers in the mountains (*Appalachian Spring*).

Copland wrote *Fanfare for the Common Man* in 1942, after the United States entered World War II. Fanfares had existed for hundreds of years before Copland—they were short pieces of music usually played by trumpets or other brass instruments, sometimes joined by percussion—but they were usually played for important people like kings, presidents, and military officers. Copland’s music sent a message that all the little people were important, too, from the young soldiers fighting the war to the ordinary citizens who paid taxes and worked to keep the country moving.

*Lincoln Portrait*

The same year that Copland composed *Fanfare for the Common Man*, he wrote a longer piece for orchestra inspired by Abraham Lincoln, the president who abolished slavery and guided the United States through the Civil War. In *Lincoln Portrait*, a narrator joins the orchestra to read quotations from Lincoln’s famous speeches, including the Gettysburg Address. The music, speeches and descriptions of the man himself combine to form a new kind of portrait, using sound instead of paint or a camera.

Like the Fanfare, *Lincoln Portrait* relies on pure and simple musical ideas. Just as you might use the primary colors of red, yellow and blue to paint a very bright and clear image, Copland started with basic themes and combined them to make all sorts of colorful effects, like how red and yellow combine to make orange. He also included quotations from American songs that have been popular since Lincoln’s time, making this music feel even more classic and familiar.
JOHN WILLIAMS
(Born 1932)

*Star Wars Suite*

When John Williams was born in 1932, movies with sound had only been around for a few years, and Hollywood directors were just figuring out how composers could improve their films. The first composers to become stars of film scoring came from Europe, and many had started their careers writing big, dramatic operas using enormous orchestras.

After finishing music school, Williams worked his way up in Hollywood, learning under those great European composers. He went on to become the top film composer in history, creating some of the most memorable themes of the last fifty years. It is hard to imagine what *Jaws, E.T., Raiders of the Lost Ark, Jurassic Park* or the *Harry Potter* movies would be without Williams’ music, among the many credits that have led to his 51 Oscar nominations.

Of all the films that Williams has worked on, the one he is most famous for is *Star Wars* from 1977. In music such as the opening theme, with its rising trumpet melody, Williams takes an old-fashioned orchestra on a wild, futuristic ride.

JOAN TOWER
(Born 1938)

*Fanfare for the Uncommon Woman*

There have been extraordinary women composing great music for centuries, but it has been pretty much impossible for them to get the same respect as their male peers. Joan Tower, now in her eighties and still at the top of her game, was one of the first women to be seen as a leader among American composers. Thanks to her and other pioneers, more young women than ever before are establishing strong careers as composers.

Taking inspiration from Aaron Copland—and also poking fun at his title—Tower wrote the first part of *Fanfare for the Uncommon Woman* in 1986, dedicating it “to women who take risks and who are adventurous.” Her own adventurous approach to the orchestra shows how the traditional fanfare can move in fresh new directions, pushing an old art form into an exciting future.

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Palm Beach Symphony 2019-2020 Children’s Concert Series

Surveys

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Teacher Survey

Curriculum Guide

School:______________________________________________________________

Name:______________________________________________________________

Email:______________________________________________________________

Grade Level:______________________________

Theater that you attended the performance:________________________________

Please rate the following:

Scale: 5-superior   4-good   3-satisfactory   2-fair   1-poor

Teacher Concert Experience: __________

Student Concert Experience: __________

Curriculum Guide Materials: __________

Performance tie into your curriculum: __________
Please answer the following:

**Curriculum**
1) What did you find most helpful about the curriculum guide?

2) What information or activity would you have liked to be included in the curriculum guide? Please provide specific details.

**Performance**
3) What did your students talk about the most and find interesting about the performance?

4) What new aspects about or changes in the performance do you believe would have provided additional learning experiences for your students?

5) What were some of your favorite elements of the *One Small Step* Performance?

6) Will you take your classes to see another Palm Beach Symphony children’s performance in the future?
Pre & Post Concert Student Survey

Please fill out the pre show survey BEFORE the concert and the post show survey AFTER the concert.

Teacher Name: 

School: 

Date: 

*Circle if the following is the pre or post survey*

<table>
<thead>
<tr>
<th>PRE SURVEY</th>
<th>POST SURVEY</th>
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<tbody>
<tr>
<td>1) Who was the 1st man to walk on the moon?</td>
<td></td>
</tr>
<tr>
<td>a. Buzz Aldrin</td>
<td></td>
</tr>
<tr>
<td>b. Neil Armstrong</td>
<td></td>
</tr>
<tr>
<td>c. Michael Collins</td>
<td></td>
</tr>
<tr>
<td>2) About how long does it take the moon to orbit around the earth?</td>
<td></td>
</tr>
<tr>
<td>a. 27 days</td>
<td></td>
</tr>
<tr>
<td>b. 14 days</td>
<td></td>
</tr>
<tr>
<td>c. 60 days</td>
<td></td>
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</tbody>
</table>
3) What was the name of the lunar module that landed on the moon?
   a. Snoopy
   b. Eagle
   c. Falcon

4) Trumpet belongs to which family of instruments?
   a. Brass
   b. Woodwinds
   c. Strings

5) Oboe belongs to which family of instruments?
   a. Brass
   b. Woodwinds
   c. Strings

6) Fanfare for the Common Man was written by which composer?
   a. Aaron Copland
   b. Johannes Brahms
   c. George Gershwin
Acknowledgments

Thank you to our following sponsors who have made our 2019 - 20 Children's Concert Series possible:

Paul & Sandra Goldner Conservatory of Music
ONE SMALL STEP