



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

DANCING THROUGH THE CENTURIES

GRADES 3-4



Nashville
Symphony



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CONCERT PROGRAM



Concert Program

George Frideric Handel | "Alla Hornpipe" from *Water Music Suite No. 2*

Franz Joseph Haydn | "Minuet" from *Symphony No. 96*

Maurice Ravel | "Rigaudon" from *Le Tombeau de Couperin*

Georges Bizet | *Danse Boheme* from *Carmen*

Antonín Dvořák | *Slavonic Dance Op. 46*

Johann Strauss II | *An der schonen, blauen Donau (The Beautiful Blue Danube), Waltz, Op. 314*

John Cole Porter | "Begin the Beguine" from *Jubilee*

Aaron Copland | "Hoe Down" from *Rodeo*

STANDARD EQUIVALENCIES

Lesson #1

Music Standards

6.2.1

Identify, by sight and sound, classroom instruments and classify into families.

6.2.2

Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.

6.2.3

Identify, visually, teacher-selected orchestral instruments and group into families.

Common Core

SL.3-4.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

RI.3-4.7

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

Lesson #2

Music Standards (GRADE 3-4)

6.4.2

Describe stylistic characteristics of selected regional, national, and/or global styles and/or genres of music experienced through teacher-given parameters.

7.1.1

Discuss a music selection or performance using teacher-given criteria.

8.1.1

Discuss how music shares similarities with dance (e.g., movement).

Common Core

SL.3-4.2

Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

W.3-4.2

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

STANDARD EQUIVALENCIES

Lesson #3

Music Standards

8.1.1

Discuss how music shares similarities with dance (e.g., movement)

9.1.3

Discuss characteristics of a selected culture(s) within a musical and/or historical context.

Common Core

SL.3-4.4

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Lesson #4

Music Standards

8.1.1

Discuss how music shares similarities with dance (e.g., movement).

9.1.3

Discuss characteristics of a selected culture(s) within a musical and/or historical context.

Common Core

SL.3-4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3-4 topics and texts, building on others' ideas and expressing their own clearly.

MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.



Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

Lesson 1

- DSOKids "Listen by Instrument" (link provided in lesson)

Lesson 2

- "Danse Boheme" from *Carmen*, Georges Bizet

Lesson 3

- "Hoe Down" from *Rodeo*
- Aaron Copland *Bonaparte's Retreat* (link provided in lesson)

Lesson 4

- Slavonic Dance Op. 46, Antonín Dvořák
- "Hoe Down" from *Rodeo*, Aaron Copland
- "Menuetto" from *Symphony No. 6*, Joseph Haydn
- An der schonen, blauen Donau (The Beautiful Blue Danube), Waltz, Op. 314,
- Johann Strauss II
Bonaparte's Retreat (link provided in lesson plan)

LESSON #1: INTRODUCTION TO THE ORCHESTRA



Standards

Music Standards

- 6.2.1 Identify, by sight and sound, classroom instruments and classify into families.
- 6.2.2 Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.
- 6.2.3 Identify, visually, teacher-selected orchestral instruments and group into families.

Common Core

- SL.3-4.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- RI.3-4.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).



Objective

- Students will gain an understanding of the instruments that make up the symphony orchestra.
- Students will be able to identify individual instruments and organize them into musical families.
- Students will gain an understanding of the traditional orchestral seating arrangement.



Time needed

35-45 minutes



Materials

- Orchestra seating chart (page 14)
- Instrument Fact Sheets (pages 15-22)
- Link to “Listen by Instrument” (<http://www.dsokids.com/listen/by-instrument/.aspx>)
- 2 printed sets of instrument cards (pages 23-26)

PROCEDURES:

1. Show the students the orchestra seating chart. Ask the class if anyone can identify and name any of the instruments they see on the chart.
2. Show and read aloud the descriptions of each instrument on the Instrument Fact Sheet. Play the recording of each instrument on the DSOkids website.
3. Divide students into two teams. Pass half of the instrument cards to each team.
4. Each card has a numerical value. One student from each team will flip a card and whoever has the higher value has a chance to win the “battle.” To win a battle, the team with the highest card must first identify the instrument and what family it belongs to. If the first team fails to do so, the other team has a chance to steal the card by naming the instrument and family correctly. Any member of the team may answer to steal the win but if neither team is able to name the instrument, neither team receives points and the teacher should read the name and description on the instrument card.
5. After a team wins a card, the numerical value correlates to how many points the team receives. Count up the points when the cards are all played. Whoever has the most points wins!

Assessment

- Show the class the instrument cards they missed, one card at a time. Ask for volunteers to identify the instruments.
- Ask for volunteers to share one interesting fact they learned about an instrument or instrument family.

LESSON #2: CARMEN'S DANCE



Standards

Music Standards

- 6.4.2 Describe stylistic characteristics of selected regional, national, and/or global styles and/or genres of music experienced through teacher-given parameters.
- 7.1.1 Discuss a music selection or performance using teacher-given criteria.
- 8.1.1 Discuss how music shares similarities with dance (e.g., movement).

Common Core

- SL.3-4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- W.3-4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.



Objective

- Students will learn about correlations between music and dance styles by exploring Romani music and dance.
- Students will learn about the opera *Carmen* and “Danse Boheme”



Time needed

- Activity 1: 20 minutes
- Activity 2: 30 minutes



Materials

- Videos of Romani dance and clapping music:
<https://www.youtube.com/watch?v=WJKHcUd2h1U> and <https://www.youtube.com/watch?v=iSwOPx5rmzY>
- Picture of Romani dancer and *Carmen* poster (page 27)
- Description of *Carmen* and “Danse Boheme” (page 28)
- Templates for fans and castanets instruments (page 29-30)
- Naxos recording of Georges Bizet’s “Danse Boheme” from *Carmen*

PROCEDURES: ACTIVITY 1

1. Show the class the videos and pictures of Romani music and dance. Tell students to listen for the important and prominent instruments and sounds -- tambourine, violin, castanets, clapping, and stomping.
2. Summarize the story of Carmen using the information provided in Teacher Resources. Describe the scene during “Danse Boheme.”
3. Listen to the recording of “Danse Boheme” Carmen from the NAXOS playlist. Leave the pictures of Romani culture visible and encourage students to imagine the colors, sounds, and people in the tavern; tell them to listen for the instruments and sounds previously discussed, as well as any changes in the tempo (speed) or mood of the music.

PROCEDURES: ACTIVITY 2

1. Print out the attached fan and castanets form cutout sheets and allow students to decorate. Once the castanets are decorated, attach 2 coins (pennies, quarters, etc.) to the marked spots using clear tape.
2. Have students form a circle and lead them in a medium tempo clap. Over time, being experimenting with faster and slower tempos; tell students to listen and make sure they are matching your tempo.
3. Once comfortable, choose a few students to pick up their castanets and play them at a rhythm they feel compliments the group. Allow each student a turn at playing the castanets, trying at first to keep it to 2-3 students at a time, otherwise the individual performances will be lost.
4. Have a volunteer enter the circle with either the castanets or their fan and perform an “extravagant dance”. During the dance, allow the tempo to speed up or slow down. At its most frantic pace, allow everyone to play and try to make it as exciting and energetic as possible.

Assessment

- Ask students to write a paragraph on what they learned about Romani culture, music, and dance. Have volunteers share their favorite fun fact with the class.

LESSON #3: COPLAND'S BALLET



Standards

Music Standards

- 8.1.1 Discuss how music shares similarities with dance (e.g., movement)
- 9.1.3 Discuss characteristics of a selected culture(s) within a musical and/or historical context.

Common Core

- SL.3-4.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive



Objective

- Students will explore the connection between folk and classical music by learning about Copland's Rodeo and folk tune Bonaparte's Retreat
- Students will learn about and execute a Square Dance



Time needed

Activity 1: 20 minutes

Activity 2: 15 minutes



Materials

- Naxos music library recording of Aaron Copland's Hoedown
- Pictures and fact sheet about square dancing and ballet (page 35 and 38)
- Square dance "call sheet" (page 33)
- Links to Bonaparte's Retreat: <https://www.youtube.com/watch?v=1yeQucos9-M> or <https://www.loc.gov/item/ihas.200196309/>
- About the Music-Rodeo (page 31)
- Venn Diagram (page 32)

PROCEDURES: ACTIVITY 1

1. Referencing ABOUT THE MUSIC - *Rodeo*, briefly discuss the background and story of the ballet with students.
2. Explain that Copland was heavily influenced by the Kentucky fiddler William H. Stepp's version of the fiddle tune *Bonaparte's Retreat* when he composed the Hoedown movement of *Rodeo*.
3. Play the clip of William H. Stepp's version of *Bonaparte's Retreat* for students. Ask students if they've ever heard fiddle or folk music before. Where did they hear this music? What were their impressions of this music?
4. Play the excerpt of Aaron Copland's Hoedown Dance from *Rodeo* for students. Ask students if they've ever heard orchestral music before. Where did they hear this music? What were their impressions of this music?
5. Working independently, have each student fill in a Venn Diagram that compares and contrasts the characteristics of *Bonaparte's Retreat* and Copland's Hoedown. Students may include specific instrumentation, rhythmic, or melodic characteristics as well as any moods or feelings the music brought forth.

PROCEDURES: ACTIVITY 2

1. Discuss Square Dance with students: Square Dance is a type of folk dance that involves four couples forming a square. The dancers listen for dance steps given by a square dance caller; the caller announces a list of dance steps that make a figure or sequence.
2. Distribute the "call sheet" in the teacher resources to students. Have students choose ten of their favorite calls.
3. Have students stand at their desks and choose a volunteer square dance caller. One at a time, students can volunteer to call out the dance steps from the "call sheet;" students will try to follow the callers instructions to the recording of Hoedown.

Assessment

- *Bonaparte's Retreat* and Copland's Hoedown show us that classical music can be and has been inspired by folk music. Ask the students if they think their favorite music could have been inspired by other genres and styles of music. If so, which styles?
- Ask the students if they think the style of a genre of music can affect the style of a dance; ask students to provide an example.

LESSON #4: DANCING AROUND THE WORLD

Standards

Music Standards

- 8.1.1 Discuss how music shares similarities with dance (e.g., movement).
- 9.1.3 Discuss characteristics of a selected culture(s) within a musical and/or historical context.

Common Core

- SL.3-4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3-4 topics and texts, building on others' ideas and expressing their own clearly.

Objective

- Students will learn about the Minuet and Polka styles of dance.

Time needed

30 Minutes

Materials

- Naxos music library playlist with dance music examples:
 - Slavonic Dance Op. 46, Antonín Dvořák [Polka]
 - “Hoe Down” from Rodeo, Aaron Copland [Ballet]
 - “Menuetto” from Symphony No. 6, Joseph Haydn [Minuet]
 - The Beautiful Blue Danube, Waltz, Op. 314, Johann Strauss II [Waltz]
 - Bonaparte’s Retreat
(links: <https://www.youtube.com/watch?v=IyeQucos9-M> or <https://www.loc.gov/item/ihas.200196309/>) [Square Dance]
- Dance fact sheets (pages 34-38)

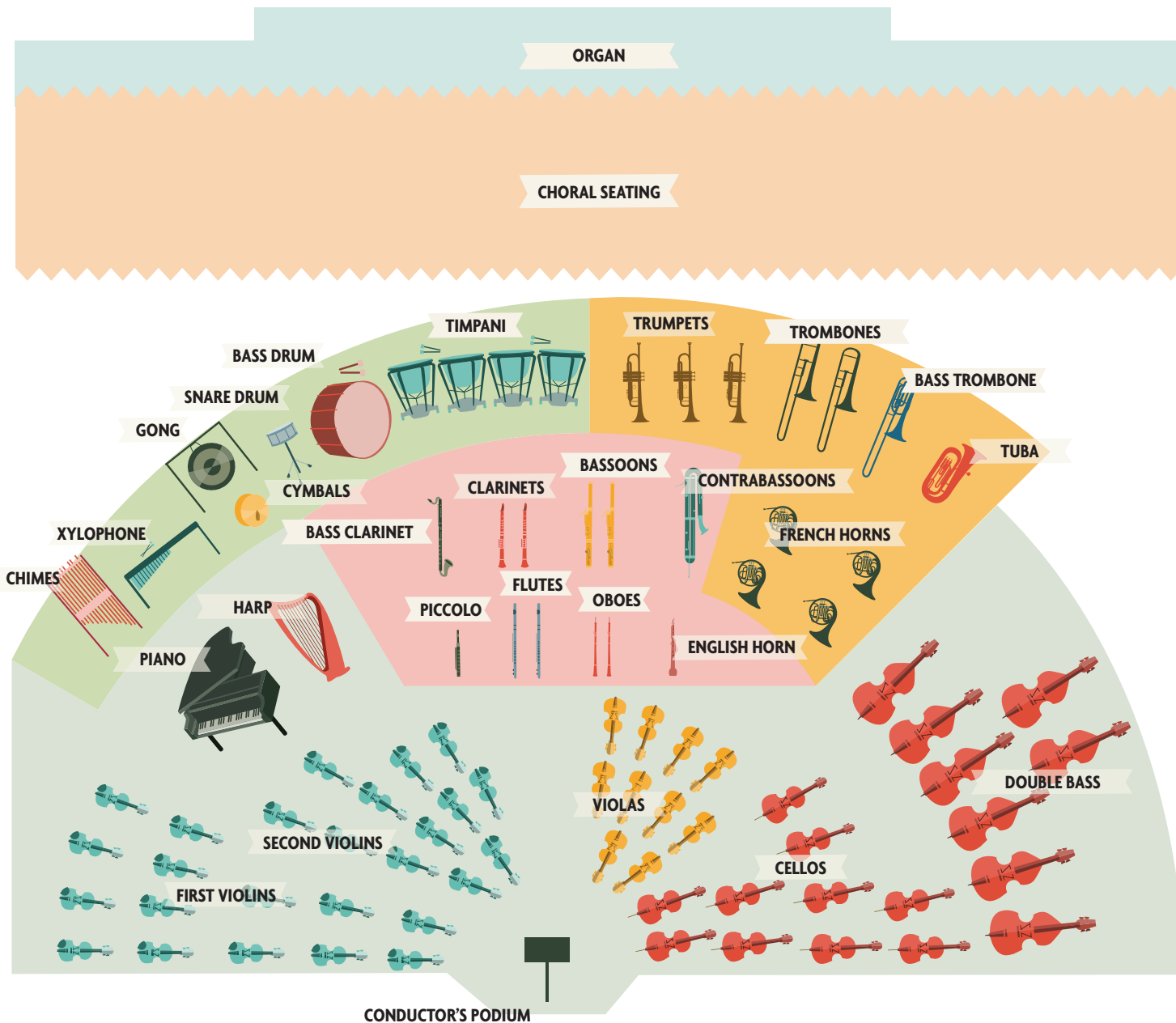
PROCEDURES:

1. Have students read about and look at the fact sheets of the polka, ballet, minuet, waltz, and square dance and listen to the recommended pieces of music. Have students take turns reading aloud or presenting the information for each dance to the class.
2. Cut out the pictures and the fact boxes on the fact sheets and mix them up. Have the students match facts with pictures of the correct dance style.
3. Organize each group of dance facts on pieces of paper or on a classroom board/wall, creating a collage for each dance.
4. Play excerpts from each dance, and have the students identify which dance matches the music.

Assessment

- Ask students to describe how the different elements of music complement the various dance styles. Use examples from other forms of dance, such as hip-hop or jazz.

TEACHER RESOURCES: ORCHESTRA SEATING DIAGRAM




WOODWIND FAMILY


BRASS FAMILY


PERCUSSION FAMILY


STRING FAMILY



VIOLIN

- The violin is the smallest, highest-pitched member of the violin family of string instruments.
- The tone of the violin stands out above other instruments, making it appropriate for playing a melody line.
- The violin has four strings,
- Music written for the violin uses the treble clef.



VIOLA

- The viola is slightly larger than a violin in size and has a lower and deeper sound. Since the 18th century, it has been the middle voice of the string family.
- Music that is written for the viola differs from that of most other instruments, in that it primarily uses the alto clef, which is otherwise rarely used.

TEACHER RESOURCES

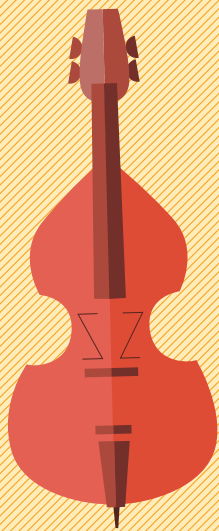


CELLO

- The cello is a bowed string instrument with four strings.

This instrument is larger and deeper in sound than both the violin and the viola.

- Cello parts are generally written in the bass clef.

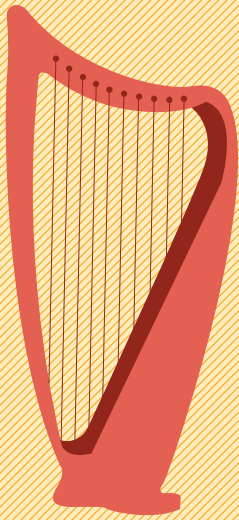


BASS

- The bass is also called the string bass, contrabass, bass viol, stand-up bass, bull fiddle or simply bass, and is the largest and lowest-pitched bowed string instrument of the string family.

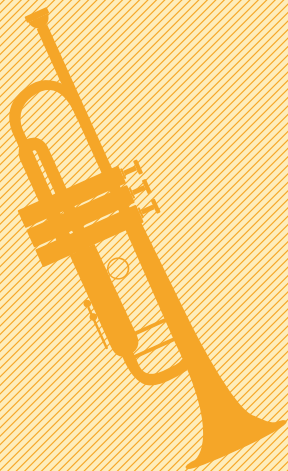
- The double bass is played either with a bow (arco) or by plucking the strings (pizzicato). In orchestral and tango music, both arco and pizzicato are used. In jazz, blues, and rockabilly, pizzicato is the norm.

TEACHER RESOURCES



HARP

- The harp has 47 strings and 7 pedals.
- Harps have been known for centuries in Asia, Africa, and Europe, dating back at least as early as 3500 BC.
- In terms of size, many smaller harps can be played in the lap, while larger harps are quite heavy and rest on the floor



TRUMPET

- The trumpet has the highest voice in the brass family.
- The trumpet is played by blowing air through closed lips, producing a “buzzing” sound that starts a vibration in the air column inside the instrument.

TEACHER RESOURCES



TROMBONE

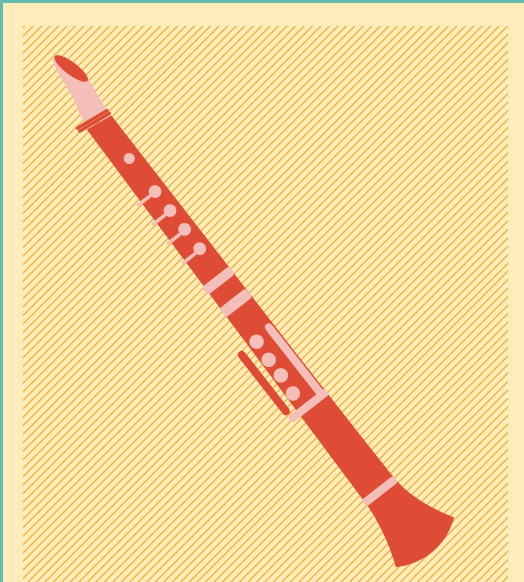
- Nearly all trombones have a slide mechanism that varies the length of the instrument to change the pitch.
- Like the trumpet, the trombone is also played by blowing air through closed lips, producing a “buzzing” sound.
- The word trombone comes from Italian tromba (trumpet) and -one (meaning “large”), so the name means “large trumpet”.



FRENCH HORN

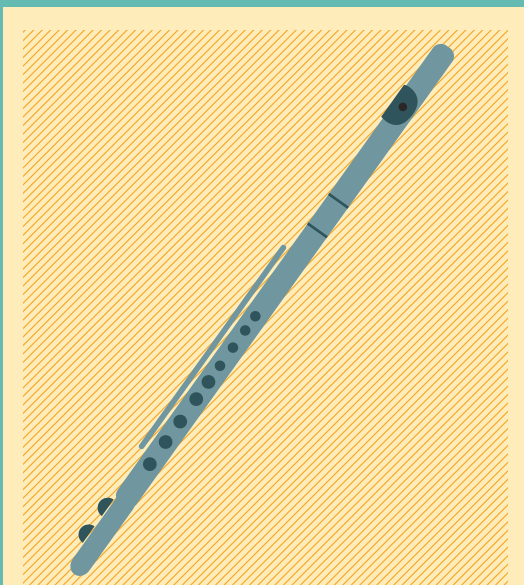
- The name “French horn” is often used because the word “horn” by itself, even in the context of musical instruments, may refer to nearly any wind instrument with a flared exit for the sound.
- The horn is the third highest sounding instrument group in the brass family, below the cornet and the trumpet.
- As the name indicates, humans originally used to blow on the actual horns of animals before creating them in metal.

TEACHER RESOURCES



CLARINET

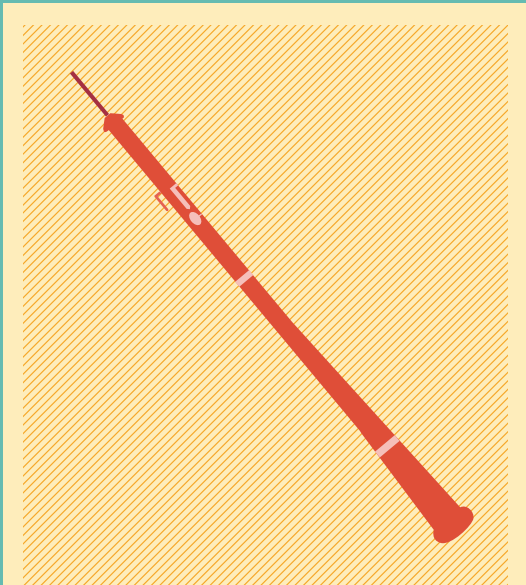
- This clarinet is made from grenadilla, a dense, black wood from Africa.
- The clarinet consists of five separate parts: the mouthpiece, the barrel, the upper joint, the lower joint, and the bell.
- The reed, together with the mouthpiece onto which the reed is fixed, makes the air in the instrument vibrate when blown into. Reeds can be made of bamboo or cane.



FLUTE

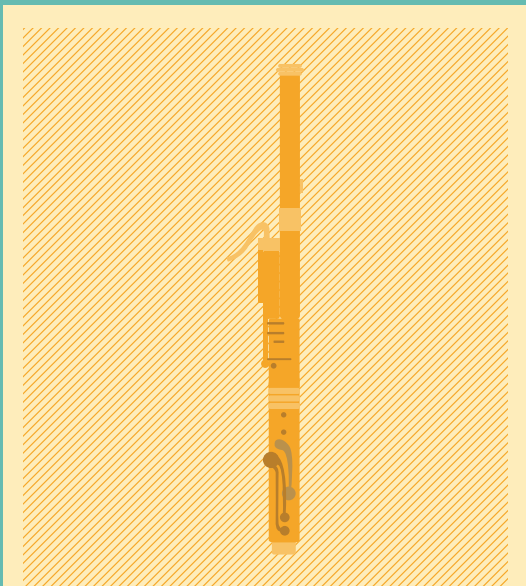
- A flute is an aerophone (reedless woodwind instrument) that produces its sound from the flow of air across an opening.
- Along with the voice, flutes are one of the earliest known musical instruments.
- The oldest flute ever discovered may be a fragment of the bone of a cave bear, with two to four holes.

TEACHER RESOURCES



OBOE

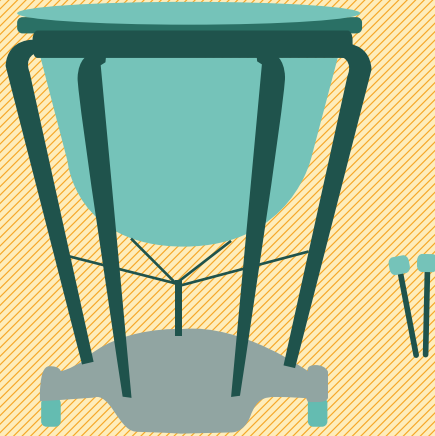
- The regular oboe first appeared in the mid-17th century, when it was called hautbois.
- An oboe is a double reed instrument, meaning there are two pieces of bamboo or cane vibrating against each other.
- Oboes are usually made of wood, but there are also oboes made of synthetic materials.



BASSOON

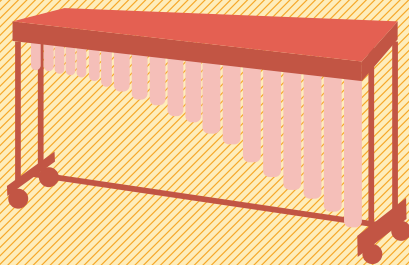
- A bassoon is in the double reed family and typically plays music written in the bass and tenor clefs, though occasionally the treble.
- The bassoon is held diagonally in front of the player, but unlike the flute, oboe and clarinet, it cannot be supported by the player's hands alone. The bassoonist must use a strap to hold the instrument.

TEACHER RESOURCES



TIMPANI

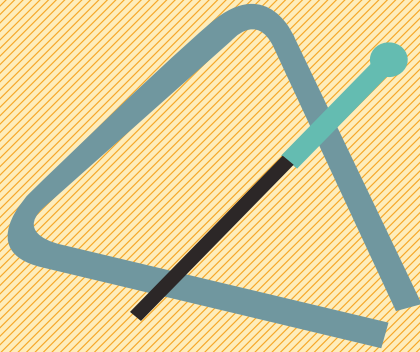
- A type of drum, timpani consist of a skin called a head stretched over a large bowl traditionally made of copper.
- The timpani are played by striking the head with a specialized drum stick called a timpani stick or timpani mallet.
- The timpani is a tunable instrument, which differentiates the drum from others such as the snare. The timpani can be tuned and played at different, specific pitches.



MARIMBA

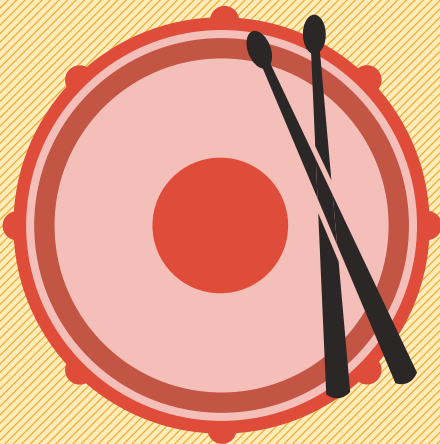
- A marimba consists of a set of wooden bars struck with mallets to produce musical tones.
- The marimba descended from an African instrument called the balafon.
- Marimba bars are typically made of either wood or synthetic material.

TEACHER RESOURCES



TRIANGLE

- The triangle is a bar of metal, usually steel but sometimes made of other metals like copper, bent into a triangle shape.
- The instrument is usually held by a loop of some form of thread or wire at the top curve.
- The triangle was first made around the 16th century.

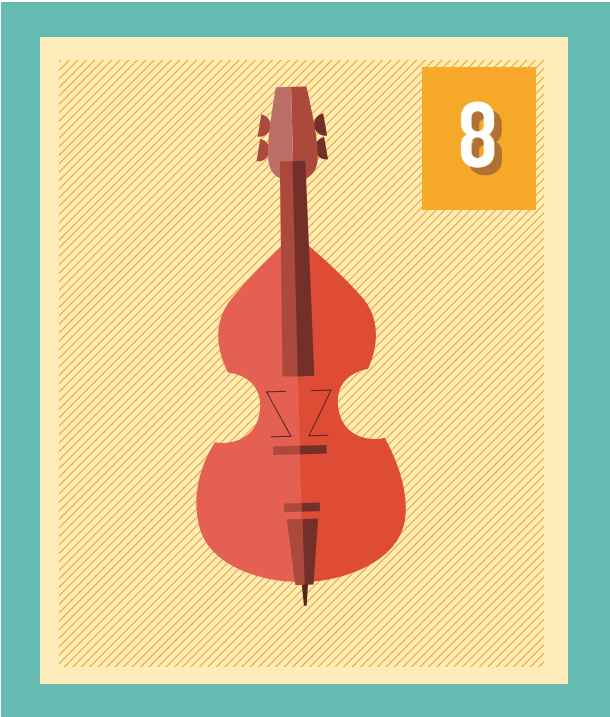
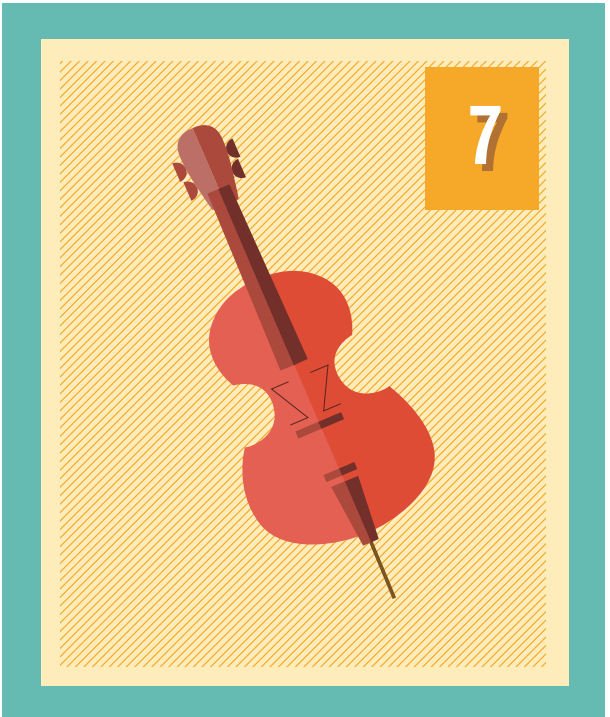
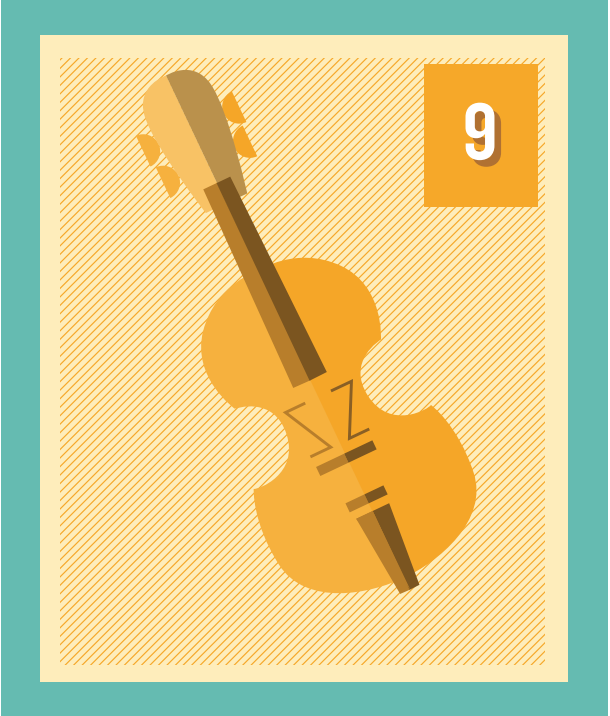
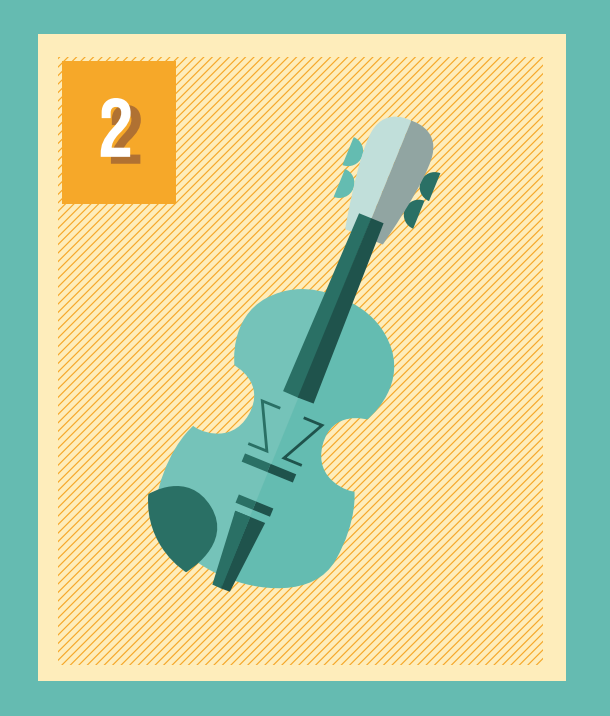


SNARE DRUM

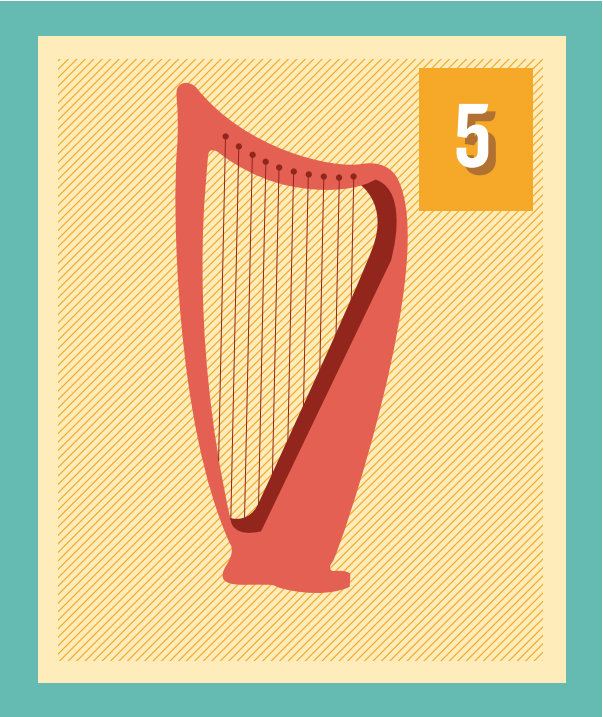
- The snare drum is made of wood or metal, with “snares” made of metal or nylon that are stretched across the bottom of the drum to make a distinctive rattling noise.
- Most snare drums have the option to turn off the snares and just use the hollow drum as a tom-tom.
- This drum is most commonly played using drumsticks or wire brushes.

TEACHER RESOURCES

Instrument "War" Cards

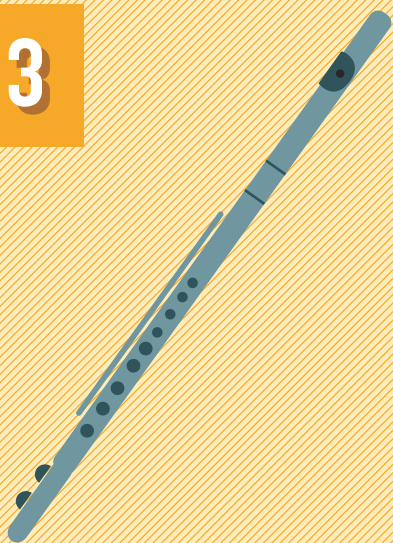


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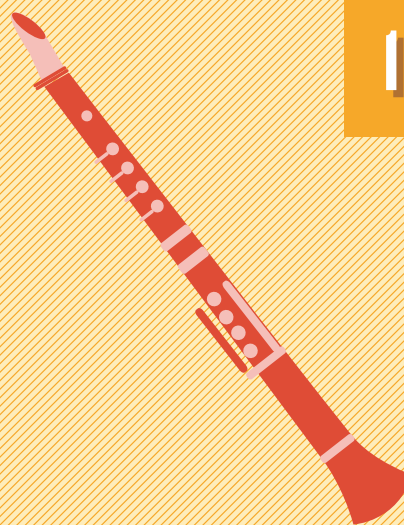


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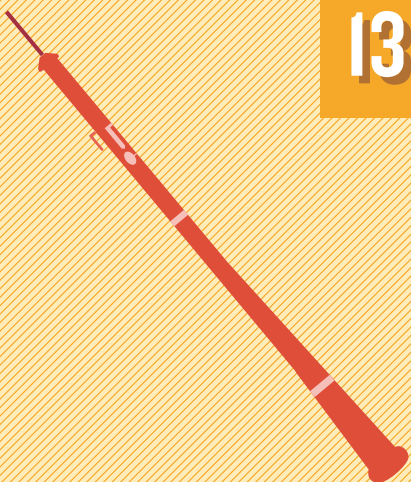
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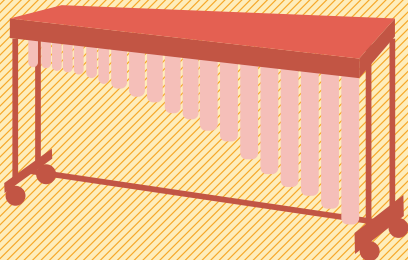


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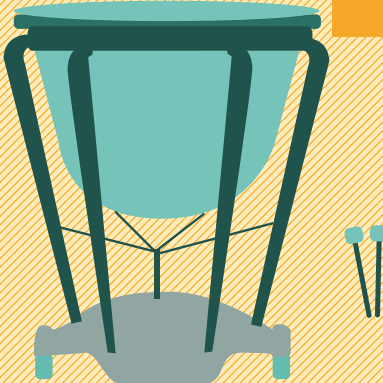


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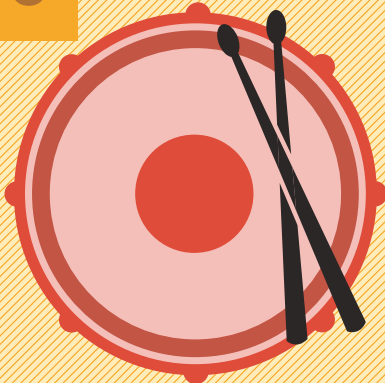
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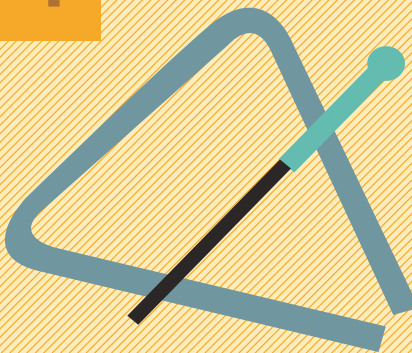
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TEACHER RESOURCES: LESSON #2

Poster for a circa 1896 American production of Georges Bizet's *Carmen*, starring Rosabel Morrison, and under the management of Edw. J. Abra[ha]m.



Street performance during the Khamoro - World Roma Festival - in Prague, May 2007, Jialiang Gao



LESSON #2: CARMEN

Georges Bizet's Carmen (1875):

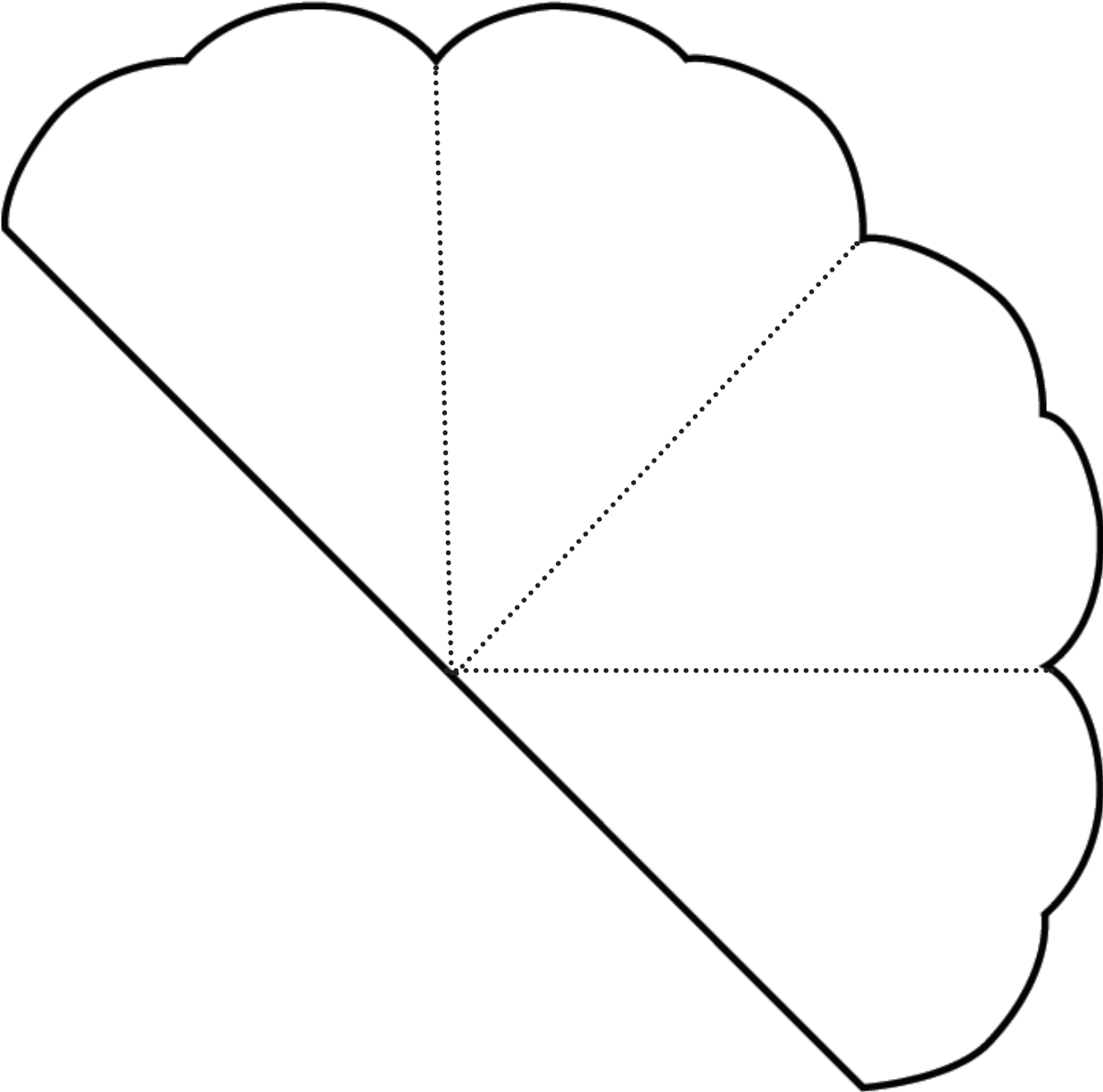
The story of Carmen was inspired by a novella written in 1845 by Prosper Merimee. In this Novella Don Jose Navarro tells a story of his fatal encounter with the Romani girl Carmencita. In the beginning Don Jose is guarding Carmen, who was caught and imprisoned after a factory brawl. She persuades Don Jose to allow her escape and he is eventually arrested. After a month's detention, Carmen learns that Don Jose has been released. Then enters the bull fighter Escamillo who sets his sights on Carmen. She refuses him and soon after, Carmen pleads Don Jose to desert the military and join her and her crew in smuggling illegal goods. After Don Jose refuses to abandon his post, Zuniga enters looking for Carmen. The two officers fight but Don Jose and Zuniga are broken up. Don Jose is forced to join Carmen now that he has executed an attack against a superior officer.

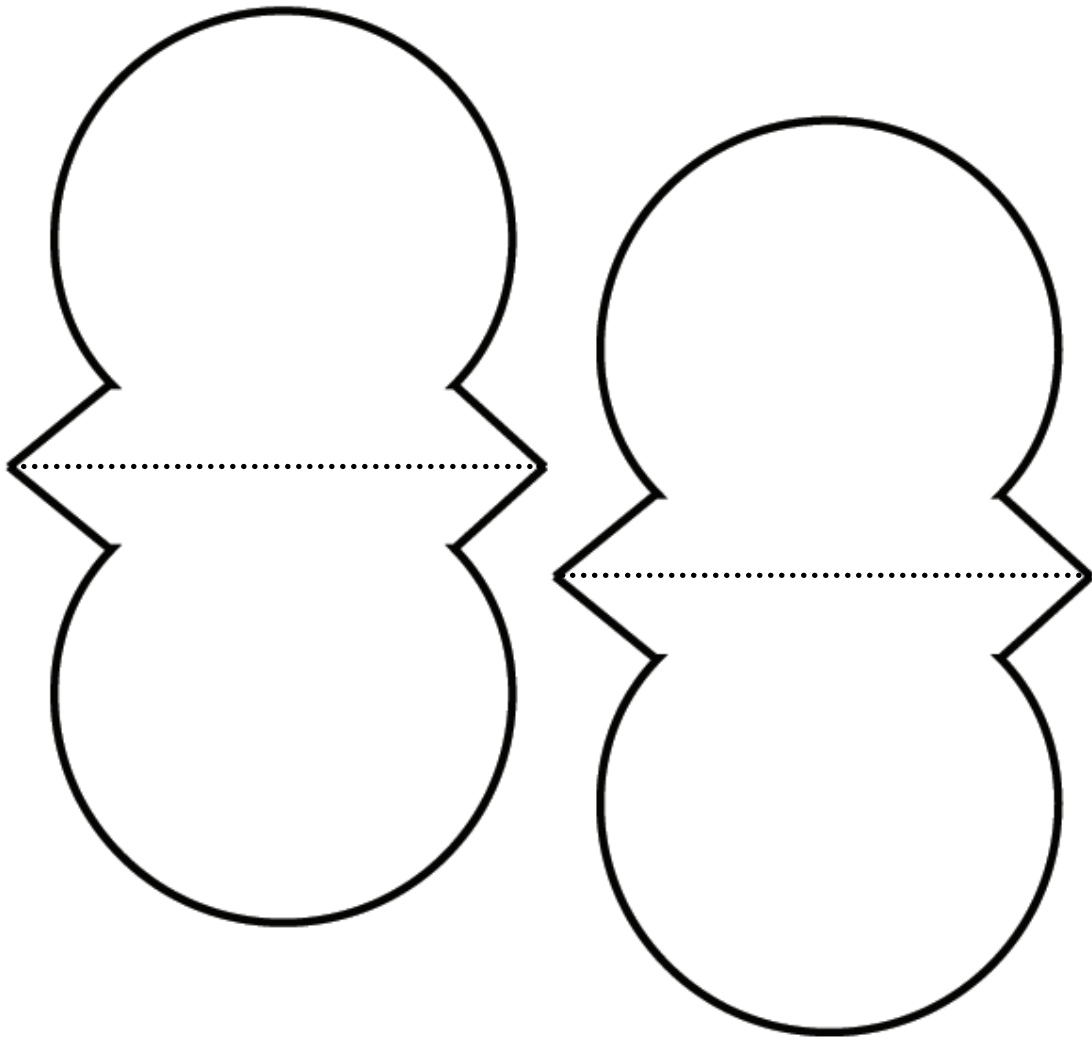
In the next act Carmen and Don Jose return with the illegal goods. Carmen teases Don Jose and will have nothing to do with him. As Carmen and her crew distract the officers, Don Jose fires at Escamillo. After Don Jose professes his infatuation for Carmen, Escamillo and Don Jose fight only to be interrupted by the smugglers and girls. Escamillo leaves inviting them all to his next bull fight.

In the next act Carmen enters with Escamillo. She is confronted by Don Jose and refuses his love. Don Jose responds by stabbing her as Escamillo's audience applauds his entrance. The Opera ends with Don Jose horrified by the murder of his love.

Danse Boheme - This selection occurs at the beginning of act 2 in Pastilla's tavern. The band of female smugglers performs an elegant, light dance filled with mystery and temptation.

TEACHER RESOURCES: LESSON #2





TEACHER RESOURCES: LESSON #3

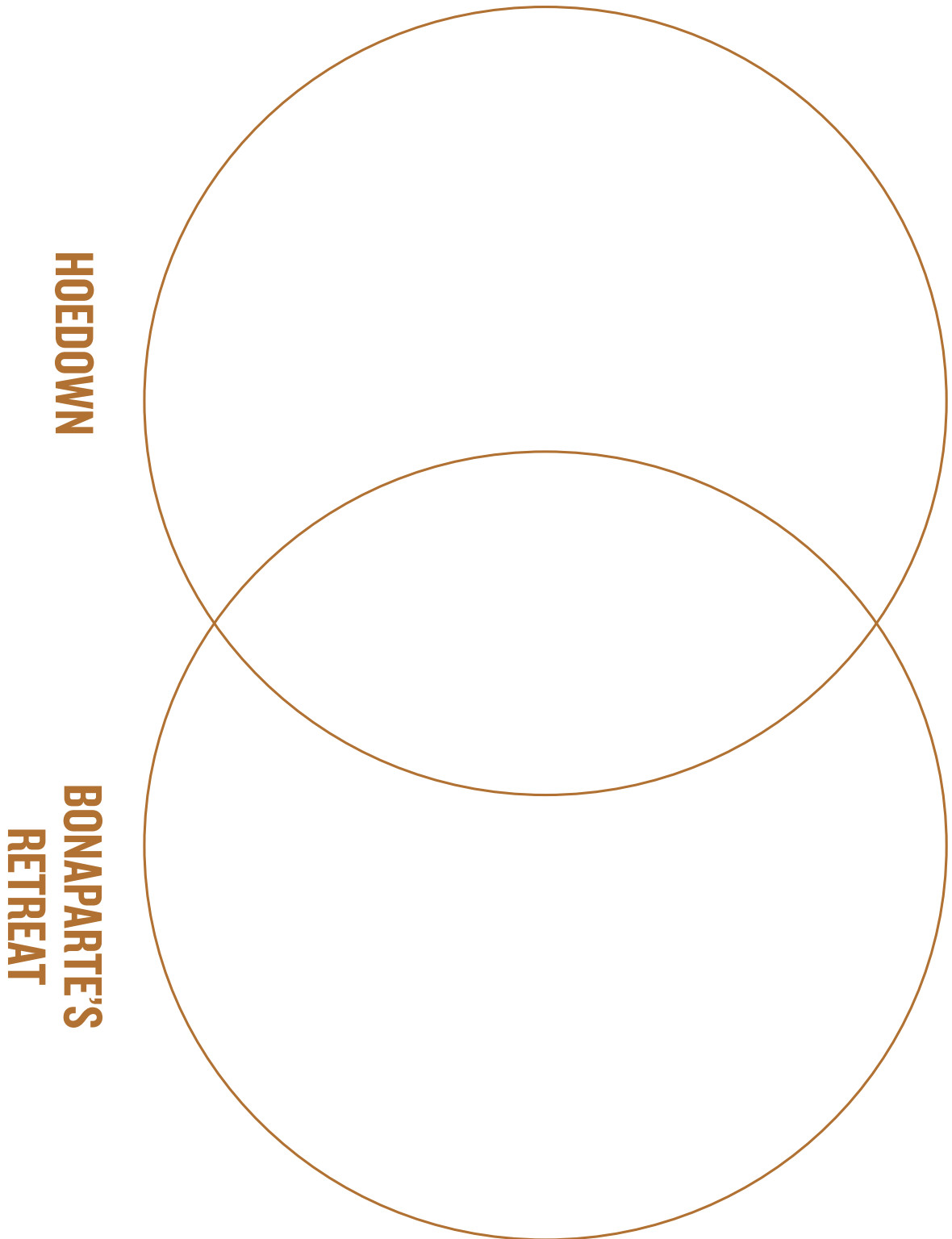
ABOUT THE MUSIC - Rodeo

Copland enjoyed enormous success with his pair of 'cowboy ballets', Billy the Kid of 1938, and Rodeo, commissioned by Agnes de Mille and the Ballet Russe de Monte Carlo in 1942. Not only did de Mille write the story-line for Rodeo, she also created the choreography and danced in the starring role as the Cowgirl, with Frederic Franklin as the Champion Roper and Kasimir Kokitch as the Head Wrangler. About the ballet, George Balanchine and Francis Mason write: Rodeo (subtitled The Courting at Burnt Ranch) is a love story of the American Southwest. It deals with a perennial problem: how an American girl, with the odds seemingly against her, sets out to get herself a man. The girl in this case is a cowgirl, a tomboy whose desperate effort to become a ranch cowhand creates a problem for the cowboys and makes her the laughing-stock of the other women-folk. Happily, by the final curtain it all turns out well, as the love triangle ends when the Head Wrangler goes off into the sunset with a rancher's daughter and the Cowgirl and her Champion Roper decide to 'get hitched'. Shortly after the ballet's premiere, Copland extracted the concert suite, excluding less than five minutes from the original score. Along the way, the composer has a great deal of musical fun, quoting a variety of American folk-tunes, like Sis Joe, Old Paint, and Bonyparte and McLeod's Reel in the famous Hoe Down, which gives the orchestra a sassy workout.

Source: <http://www.naxosmusiclibrary.com/work.asp?wid=167221&cid=88888075881>

Date Accessed: 11/18/2015

Venn Diagram



TEACHER RESOURCES: LESSON #3

Rodeo Square Dance Call Sheet:

Students create their own call sheet and call out dance moves while listening to the music of “Hoe Down” from Rodeo.

Circle ten of the “calls” to create a sequence of ten dance steps from the list below:

Right foot tap

Left foot tap

Turn Right

Turn face front

Turn Left

Right Hand Snap

Left Hand Snap

Clap One Time

Clap Two Times

Clap Three Times

Side Step Right

Back To Center

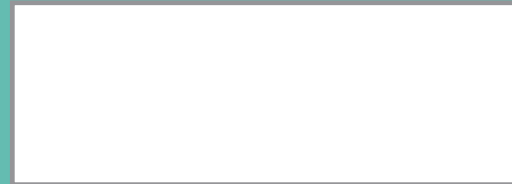
Side Step Left



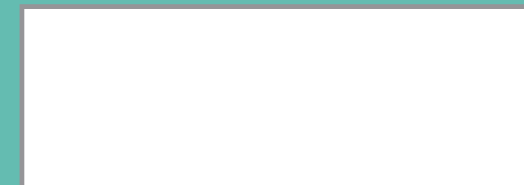
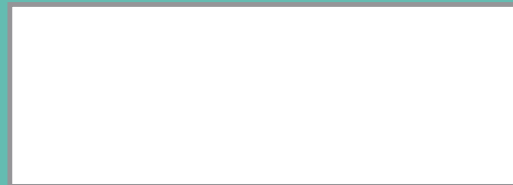
TEACHER RESOURCES: LESSON #4

Fact Sheet: The Polka

Music to listen to: Dvorak Slavonic Dance
Op. 46, Antonín Dvorák



The name "Polka" comes from the Czech word for "half", named for the small half-steps in the dance. Dvorak's "Slavonic Dances" are a celebration of his cultural heritage.



There are many variations of the Polka that have been adopted by other countries. By 1835 the Polka spread to the ballrooms of Prague and Vienna by 1839. Eventually the Polka would spread throughout Europe and stay popular until late 19th century.

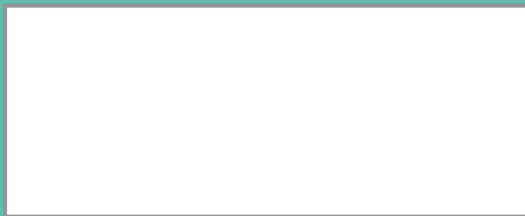
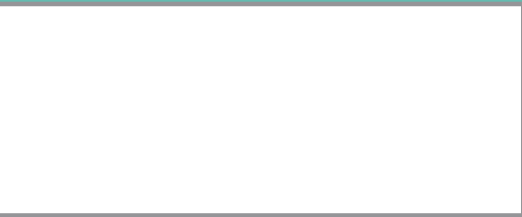
The composer Antonin Dvorak was also born in the Czech Republic. Dvorak's "Slavonic Dances" are a celebration of his cultural heritage, and some of the music is based on polka music

Polka- Polka began in the 1800s in the Czech Republic. Most believe that a young woman named Anna Slezakova was the first to invent the dance.

TEACHER RESOURCES: LESSON #4

Fact Sheet: The Ballet

Music to Listen to: "Hoe Down" from Rodeo, Aaron Copland



Ballet began in the great palace of Versailles, France, in the 1600s when King Louis the XIV decided to open a school for social dancing.



Modern ballet began to change in the Americas. Instead of pointe shoes and graceful dancing, modern ballet sometimes used stomping, bent arms and legs, and even laying down on the ground. Many dances were set in American settings like the Wild West, or a community in Appalachia.



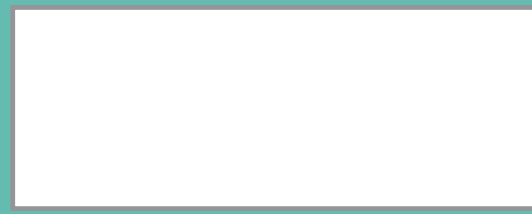
Pointe shoes, tights, and flowy dresses were first used in the late 1700s. They made the female dancers appear to float across the stage on tip-toe.

For centuries, ballet was most well known in France and Russia. Classical Ballet is very organized and dancers move softly, gracefully, and with a lot of emotion.

TEACHER RESOURCES: LESSON #4

Fact Sheet: Minuet

Music to Listen to: "Menuetto" from Symphony No. 6, Joseph Haydn



The word minuet is probably from the French word menu, meaning dainty or small. This was because the steps were dainty and small--both men and women wore small heels!

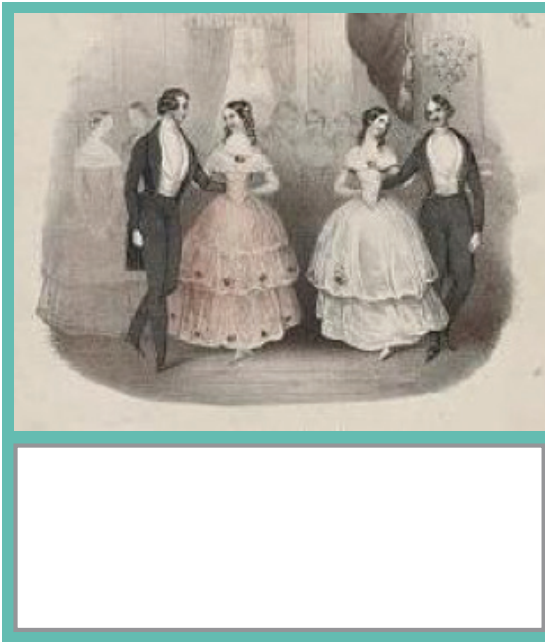
Composers such as Franz Joseph Haydn soon made a lot of their own music inspired by the dance music.

The minuet was a popular ballroom dance, which started in royal ballrooms of France in the 1600s, just like ballet.

TEACHER RESOURCES: LESSON #4

Fact Sheet: Waltz

The Beautiful Blue Danube, Waltz, Op. 314,
Johann Strauss II



With a change of music from Waltz to Jazz, there came a new time for social dance. While Jazz dances like swing dance, the Charleston, and blues dancing are about improvisation, Waltz and ballroom dance became standardized so everyone was using the same moves.

The Waltz relies heavily on $\frac{3}{4}$ time and is a major characteristic of the dance. The stressed down beat creates a sweeping, up-down motion in the dance.

In the late 1700s, the waltz was introduced to European aristocracy. Unlike the Minuet, in which the dancers mostly moved around each other, the waltz required partners to dance in a closed hold. It was a bit scandalous at the time!



TEACHER RESOURCES: LESSON #4

Fact Sheet: Square Dance

Music to Listen to: *Bonaparte's Retreat*



Square dancing is made up of four couples arranged in a square with one couple on each side of the square. Two couples take turns at a time dancing followed by the chorus where all couples dance.

Modern square dancing or western dancing, is from traditional square dancing but is known as the "cowboy dance".



There are many variations of the square dance depending on the region. Square dancing was created by European settlers coming to America. European dances like the French quadrille evolved into the American Folk Square dance by the end of the civil war.



PRE-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Have you been to a concert before?

- a. Yes
- b. No

2. Do you play an instrument? If so, which one?

- a. Yes _____
- b. No

3. Match the composer to the piece of music!

Aaron Copland

Franz Joseph Haydn

George Frideric Handel

John Cole Porter

Antonin Dvořák

Alla Hornpipe

Slavonic Dance Op. 46

Rodeo

Minuet from Symphony No. 96

Begin the Beguine

4. Were/are any of these composers alive at the same time?

POST-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Did you enjoy the concert?

- a. Yes
- b. No
- c. Kind of

2. Do you want to come back for another concert?

- a. Yes
- b. No

3. Do you think you will listen to classical music more often?

- a. Yes
- b. No

4. Which piece of music did you like the most?

5. How did the live performance sound different from the recordings on NAXOS?

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