



CANTON SYMPHONY ORCHESTRA

EDUCATOR'S GUIDE

PREK - 2ND GRADE



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SYMPHONY
ORCHESTRA

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About This Learning Guide:

Welcome to *Once Upon an Orchestra*! This program has been designed to introduce students to the magic of the symphony while connecting music to literature, art, and everyday life. Through a combination of performance, interactive lessons, and cross-disciplinary activities, students will discover how music can tell stories, express emotions, and bring imagination to life.

The following educational materials can be used to enhance the concert experience by allowing students to dive deeper into the topics and music featured in the concert. It serves as both a companion to the concert experience and a resource for continued learning in the classroom. Students will explore the role of the orchestra and gain a deeper understanding of musical concepts such as rhythm, dynamics, and form.

With music inspired by fairytales, folklore, and legends from around the world, this interactive and imaginative concert invites children to explore how an orchestra tells stories, stirs emotion, and inspires wonder — all through the power of sound. We hope this program inspires curiosity, sparks creativity, and fosters a lifelong appreciation for the arts.

All video and audio links are accessible through the Kinder Concert Learning Materials page and the CSO Youtube playlist that can be accessed through the below link.

https://youtube.com/playlist?list=PLeTiPJQiyLQOB1jcO9fUPlc1f0UhDI4SU&si=OR8_7hY2qJ54cT1r

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About the Canton Symphony



The Canton Symphony Orchestra (CSO), based in Canton, Ohio, was founded in 1937 and held its inaugural concert on February 16, 1938, under the direction of its first music director, Richard Oppenheim. This debut performance at the City Auditorium attracted an audience of approximately 3,300 people, featuring musicians made up of members of the community.

In 1949, Louis Lane, then Assistant Conductor of the Cleveland Orchestra, became the CSO's second music director, initiating a tradition where Cleveland Orchestra assistant conductors would lead the CSO. Under subsequent directors, including Michael Charry and Robert Marcellus, the orchestra expanded its programming and community engagement. A significant milestone was achieved on June 2, 1974, when the CSO attained metropolitan status, elevating its profile beyond that of a community orchestra.

The Canton Youth Symphonies were established in 1961 to nurture young talent and introduce children to orchestral music. This initiative has grown to become a hallmark of the CSO's educational programming, providing training and performance opportunities to over 100 students from 10 counties surrounding the region. Additionally, community engagement has been a cornerstone of the CSO's mission, exemplified by the founding of the Symphony League in 1963. This auxiliary group provided critical fundraising and volunteer support for decades before its disbandment in 2020. Following a revitalization effort by Rita Haines-Albright in 2023, the Symphony League has since grown to 28 members strong today.

Gerhardt Zimmermann assumed the role of music director in 1980, a position he held with distinction until his passing in 2023. During his tenure, the CSO continued to grow artistically and operationally. A notable development was the opening of the Zimmermann Symphony Center on July 13, 2014, providing the orchestra with a dedicated facility that consolidated administrative offices and rehearsal spaces, enhancing its operational efficiency and community visibility being directly attached to McKinley High School.

Following Zimmermann's passing, Matthew Jenkins Jaroszewicz, who had been serving as Music Director Designate since August 2020, assumed leadership as Music Director for the 2024-2025 season. His tenure, though brief, marked the beginning of a new era of collaborative music-making and artistic exploration, reinforcing the CSO's commitment to innovation and engagement.

In 2025, Jaroszewicz announced his departure to pursue other endeavors, concluding his tenure as Music Director at the end of the season. With his departure, the Canton Symphony Orchestra looks ahead to a bright future, embarking on a national search for its next Music Director over the next two years. During this time, the CSO will welcome guest conductors from around the world, offering the community a rich and dynamic musical experience while seeking top-tier talent to lead the orchestra into its next chapter.

The Mission of the Canton Symphony Orchestra

The mission of the Canton Symphony Orchestra is to perform and present orchestral music at the highest possible artistic level to enrich, entertain, educate, and challenge diverse audiences in a variety of settings. In doing so, we will serve our community, manage our resources responsibly, and be accountable to our donors, audiences, employees, and volunteers.

In carrying out the Association's mission to perform and present live orchestral music at the highest possible artistic level, the orchestra will perform both standard and contemporary repertoire, with a continued focus on presenting artists of diverse backgrounds. It will continue to commission new music, showcase established guest soloists, and provide opportunities for new talent. It will provide service to American orchestras by offering its musicians experience in performing a wide range of repertoire under the direction of conductors of high quality.

About the Cultural Center for the Arts

The Canton Symphony Orchestra's Kinder Concert will take place at the Cultural Center for the Arts in the Great Court. For more than 50 years, the Cultural Center for the Arts has provided education, inspiration, and entertainment for generations. The Cultural Center for the Arts is home to many arts and culture organizations including Canton Ballet, Canton Museum of Art, Sing Stark!, Cultural Center Theater, and Arts in Stark.



The Cultural Center for the Arts is located in Downtown Canton.
1001 Market Ave. N, Canton, Ohio 44702

About Stark Library

Once Upon an Orchestra will be narrated by your local Stark County librarians! Stark Main Library is located across the street from the concert venue-- we encourage you to stop in after the concert if you have time!



The Stark Library likes to think of themselves as the community living room where friends gather to relax, imaginations soar, and creativity grows. They're here to inspire you to explore new ideas and become the best version of you – at home, on the job, and in your community — regardless of what you've got going on in your life. They're with you every step of the way.

Stark Library Mission

We strengthen the community by advancing literacy, connecting people, and encouraging exploration.

Stark Library Vision

A thriving, literate, equitable community.

Stark Library Resources

Learn more about your local libraries by visiting starklibrary.org. Libraries are one of our greatest public resources--you can check out books, music, games, movies, free day passes to local cultural establishments, wifi hot spots, medical devices, adventure supplies, activity packs, and so much more. Visit the Maker Studio to create using sewing machines, 3D printers, and more, or take a class on how to do your taxes, career readiness, creative writing, healthy eating, or get homework help.

Once Upon an Orchestra Concert Program

Once Upon an Orchestra features eight pieces of music. The concert will be broken into sections based on different fairytale themes and the four instrument families.

All video and audio links are accessible through the Kinder Concert page and the CSO Youtube playlist that can be accessed through the below link. Time stamps listed next to each piece refer to the section of the video that will be featured during the concert.

1. Opening Fanfare

Purcell- *Fairy Queen Overture (0:00-1:20)*

2. Introduction (All four families)

Mozart- *Magic Flute Overture (0:04-2:57)*

3. Hero (Brass)

Beethoven- *Symphony No. 3 "Eroica"*

I. Allegro con brio (13:53-15:27)

4. Dancing at the Ball

Tchaikovsky- *Sleeping Beauty Suite*

V. Valse, Allegro (22:07-24:14)

5. Princess (Strings)

Massenet- *Cendrillon Suite*

I. Le Sommeil de Cendrillon (1:58-3:40)

6. Magic (Woodwinds)

Mendelssohn- *Midsummer Night's Dream, Scherzo (0:05-0:55)*

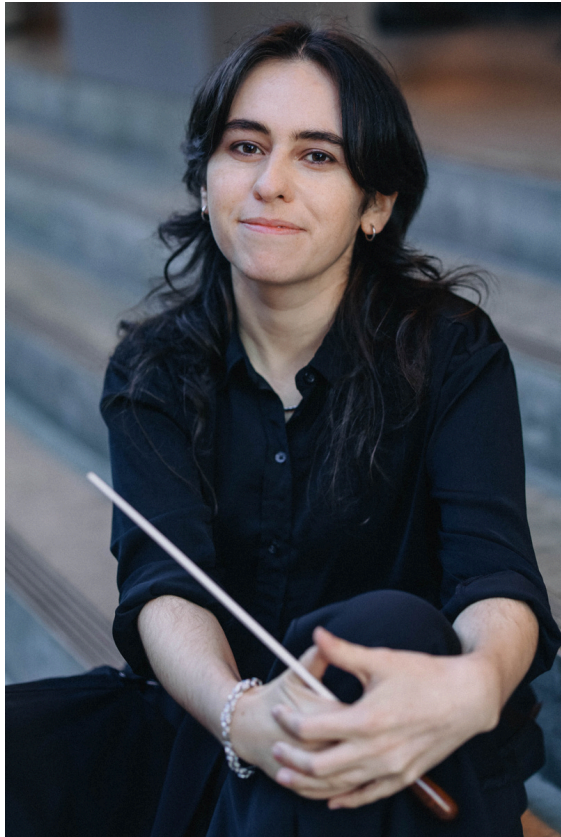
7. Evil Monsters/Antagonist (Percussion)

Mussorgsky- *Night on a Bald Mountain (0:05-1:11, 2:00-2:20)*

8. Finale/Celebration (All)

Verdi- *Giovanna d'Arco (Joan of Arc): Overture (3:54-7:37)*

Meet the Conductor!



Alison Norris

Dedicated to sharing the sense of awe latent within music, and committed to engaging listeners with its contemporary relevance, Brooklyn-based conductor Alison Norris currently serves as the Conducting Fellow for the Canton Symphony—a position they won in 2024 and that has since been renewed and expanded for the 2025/26 season.

Internationally, Norris has appeared as a finalist in the Donatella Flick Conducting Competition with the London Symphony Orchestra, been invited as a guest conductor with the China International Philharmonic Orchestra in Beijing, and conducted the Orchestre Métropolitain as a finalist with Yannick Nézet-Séguin in Domaine Forget de Charlevoix. Recent festival engagements include Tanglewood’s Conducting Seminar, where they were invited to premiere a new work by Maya Miro Johnson, and the Cabrillo Festival of Contemporary Music as a Conducting Associate.

Always seeking to foster musical fascination alongside human compassion, in 2024 Norris organized a multidisciplinary benefit concert project entitled “Divinity and the Cosmos: A Genderqueer Exploration of Messiaen’s *Turangalîla-Symphonie*”. They collaborated with five other transgender artists to create original films examining each movement of Messiaen’s preeminent work through a genderqueer lens: helping audiences navigate unfamiliar dissonances with the similarly enigmatic nature of trans joy.

Norris’s conducting mentors include George Manahan, Yannick Nézet-Séguin, Jim Ross, Cristian Măcelaru, and Oriol Sans. Alison holds a Professional Studies diploma from the Manhattan School of Music, a Masters of Music from UW-Madison, and a Bachelors of Science in Mechanical Engineering from Valparaiso University.



A Trip to the Symphony

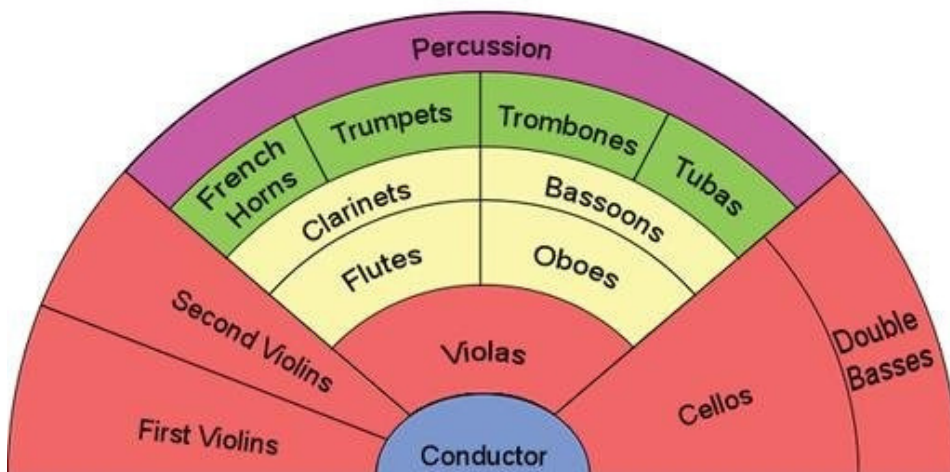
What should you expect when you visit the symphony? The audience and musicians both play an important part in the concert so let's learn what to expect!

The Symphony Audience:

- Sits quietly and listens carefully to all the details of the music.
- Remains seated while the music is playing.
- Supports the musicians through appropriate and excited applause.

The Symphony Musicians and Concert:

- Musicians take their seat onstage and warm-up their instruments to perform.
- When the musicians become silent, so should the audience
- The concertmaster (first violin player) steps onstage and the audience claps to support them and the full orchestra.
- The concertmaster bows to say thank you on behalf of the orchestra.
- The concertmaster will turn to the oboe to tune the orchestra.
- The oboe plays an A pitch and all instruments match the pitch to make sure the orchestra will sound good for its performance. (*The audience is silent while the orchestra tunes.*)
- The concertmaster will sit in the front seat of the violin, closest to the conductor.
- The conductor walks onstage and the audience claps. Usually the whole orchestra will stand when the conductor walks onstage but the audience stay seated.



During the Concert:

- The audience does not clap between the movements of the piece.
- The audience does clap at the end of the concert! Wait until the conductor puts down both arms and turns to face the audience.

A Trip to the Symphony (teacher notes)

CONNECTION TO ODE STANDARDS:

Music

K.2CO Attend a music performance demonstrating appropriate audience behavior for the context and style of music performed.

1.2CO Attend music performances demonstrating appropriate audience behavior for the context and style of music performed.

As your students wait for the concert begin, they can anticipate the procedure on the previous handout and know how to respond appropriately.

Suggested Activity:

1. Assign your students a role to play:
 - conductor
 - concertmaster
 - oboe player
 - other musicians
 - audience
2. Students will act out their part as they read through 'A Trip to the Symphony'.

Note: Please prepare your students so that restrooms and water fountains will only be used in an emergency. If you have to take a student while the concert is in progress, please wait until the music has stopped between pieces to leave or return to your seats. *Ushers will be available to assist you if needed.*

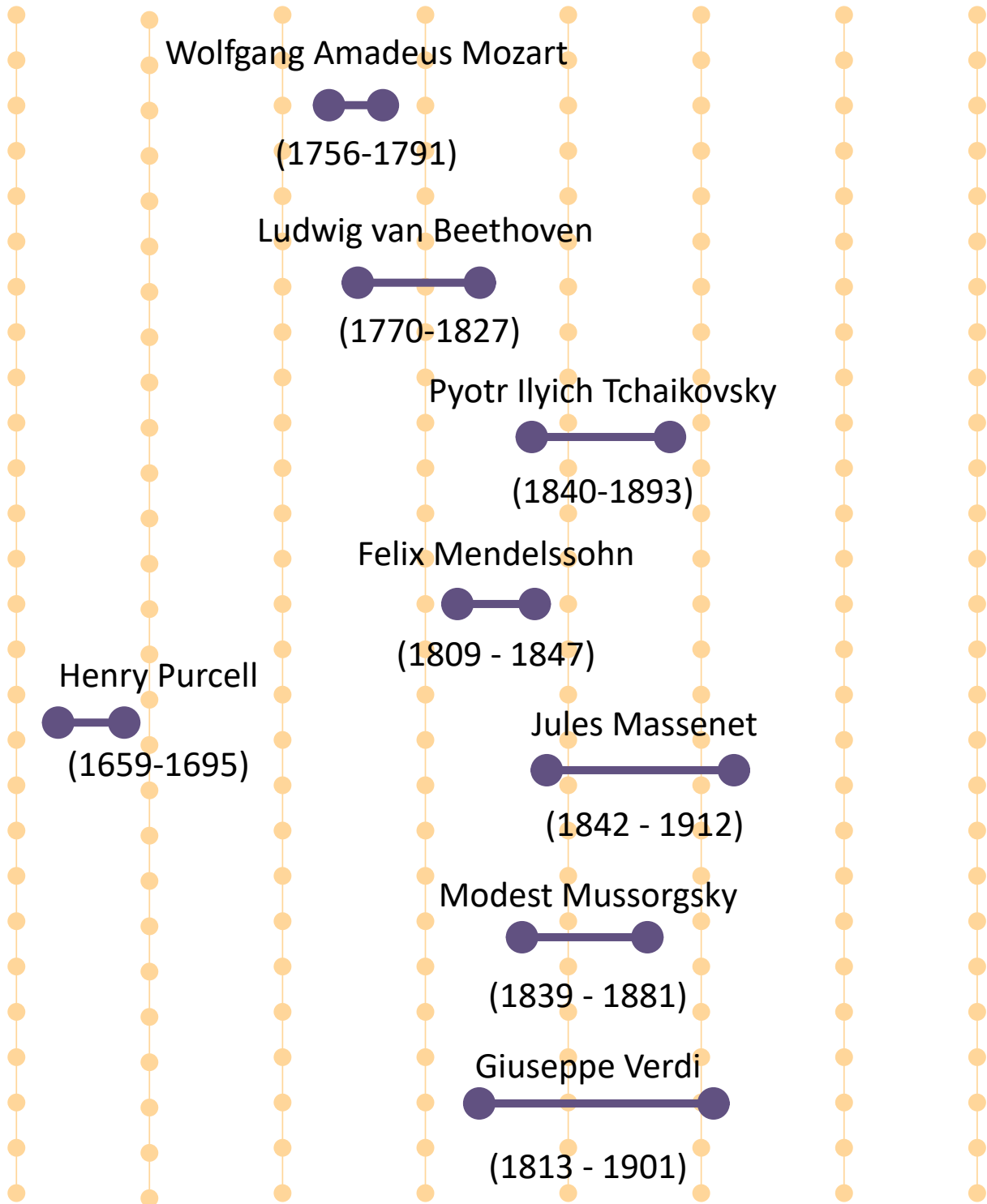
Students will be seated on the floor for these performances. Adults can sit on the floor, or in chairs around the edges. Accessible seating is available, but should be communicated in advance in needed.

Vocabulary List:

- **Musical composition** (music composition or simply composition):
Refers to an original piece or work of music, either vocal or instrumental, the structure of a musical piece, or the process of creating or writing a new piece of music. People who create new compositions are called composers.
- **Symphony:**
An elaborate musical composition for full orchestra (strings, woodwinds, brass & percussion), typically in four movements.
- **Orchestra:**
A group of instrumentalists, most often comprised of string, woodwind, brass, and percussion sections and playing classical music.
- **Dynamics:**
The volume level of sounds in different parts of a music performance. This can refer to loud, soft, and more.
- **Fairytale:**
A story that features magical elements, fantastical creatures, and often includes a journey or adventure.
- **Hero:**
A courageous or brave person with admirable qualities such as strength, intelligence, leadership, compassion, and creativity. The hero is usually the main character in a story.

Composer Timeline

1650 1700 1750 1800 1850 1900 1950 2000



Composer 1: Henry Purcell

Henry Purcell (1659-1695)

Henry Purcell was an English composer, organist, and vocalist of the Baroque era. His father died when he was young, so his uncle helped support Henry and his siblings. This uncle signed Henry up for a church choir, where he started learning music. He lived in London, England and worked at Westminster Abbey throughout his career. He composed over a hundred pieces of music. One of these pieces was likely the very first opera written in English. Most of his music was written for the church, the theater, or for royal events. After his death, his wife, Frances, published many of his works of music which allows us to listen to his music today.



Engraved portrait of Purcell by R. White after Closterman, from Orpheus Britannicus



Purcell window, Choir School, A. Nickolson 1925

Composer 2: Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791)

Mozart was a composer, pianist and violinist born in Austria. He is one of the most well known composers of the classical era. His father was also a violinist and composer and was Mozart's first teacher. He was a child prodigy and began composing at age 5. As children Wolfgang and his sister, Maria Anna, toured all around Europe performing for a variety of audiences including royal families. Mozart composed over 800 pieces of music that includes operas, symphonies, concertos, masses, chamber music, and choral music. As an adult, Mozart moved to Vienna and passed away at age 35.



Mozart family on tour: Leopold, Wolfgang, Nannerl; watercolour by Carmontelle, c. 1763



Detail from Portrait of the Mozart Family, c. 1781

Composer 3: Ludwig Van Beethoven

Ludwig van Beethoven-Composer and Pianist (1770-1827)

Beethoven was a composer and pianist from Germany. His music connects the Classical and Romantic periods, and he is known as a composer who pushed the boundaries of what music had the possibility to sound like to people who lived in the time that he did. Beethoven's time as a composer is mostly split up into 3 different periods- early, middle, and late. During the middle period of his time writing music, Beethoven started to go deaf. Even when he became totally deaf and was unable to even talk to people without passing notes back and forth, he still composed some of the most complex music of his life. Beethoven created over 700 pieces of music that we know about.



Portrait by
Joseph Karl Stieler
1820

Portrait of Beethoven
as a young man,
c. 1800 by
Carl Traugott Riedel



Composer 4: Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky (1840-1893)

Pyotr Ilyich Tchaikovsky was a Russian composer of the Romantic era. He began playing piano at age five. When his mother died when he was 14, music became an emotional outlet for Tchaikovsky, and he wrote his first composition in her memory. Although he wanted to study music, he was encouraged to pursue a different career and worked in a government job for several years. During this time he attended performances and continued composing and playing music. When the Saint Petersburg Conservatory opened, he left government service to study music formally and soon became a teacher there, starting his career as a composer. He wrote many pieces of music that included symphonies, concertos, ballets, and opera.



Tchaikovsky as a
student at the
St. Petersburg
Conservatory
in 1863

Tchaikovsky, c. 1888



Composer 5: Felix Mendelssohn

Felix Mendelssohn (1809 - 1847)

Felix Mendelssohn was a German composer, pianist, organist, and conductor. He began his career as a child prodigy. His mother began teaching him piano when he was six years old. He later took both piano and composition lessons from other teachers. He published his first piece of music when he was 13. His sister, Fanny Mendelssohn, was also a musician and composer. It is possible that some of Felix's pieces of music were actually written by her. Felix also enjoyed painting. Throughout his musical career he composed symphonies, concertos, piano music, organ music, and chamber music.



Oil portrait of Felix Mendelssohn
Bartholdy, Eduard
Magnus 1846



Felix Mendelssohn
aged 12,
Carl Joseph Begas

Composer 6: Jules Massenet

Jules Massenet (1842 - 1912)

Jules Massenet was a French composer of the Romantic era. His mom was a musician and gave Jules his first piano lessons. He studied at the Paris Conservatory for many years as a child. He won big compositions there in both piano and composition. While Massenet was a student, he began teaching piano and playing percussion in theater performances, which prepared him for his future compositions for theater performances. Massenet stepped away from music for a couple years when he served as a volunteer in the National Guard in the Franco-Prussian War of 1870–71. Throughout his career, Massenet composed many pieces of music including operas, ballets, orchestral works, and piano pieces. He also wrote an autobiography that was published the same year that he died.



Portrait of the young
Jules Massenet,
Joseph Layraud, 1880



Massenet in his
later years,
Henri Manuel

Composer 7: Modest Mussorgsky

Modest Mussorgsky (1839 - 1881)

Modest Mussorgsky was a Russian composer of the Romantic era. He was a member of “The Five”, a group of five 19th-century composers dedicated to creating a distinctively Russian style of classical music. His works were inspired by Russian history, folklore, and national themes. Mussorgsky’s mother began teaching him piano when he was six years old and his first composition for piano was published when he was twelve years old. He was sent to military school and later served in the military. He resigned from the military to focus on composition. However, Mussorgsky struggled financially and started a government job to support himself while he composed in his spare time. He wrote operas, piano works, and orchestral music. Many of Mussorgsky’s pieces were not completed and some other composers have edited and completed many of them.



Portrait of
Modest Mussorgsky
1876

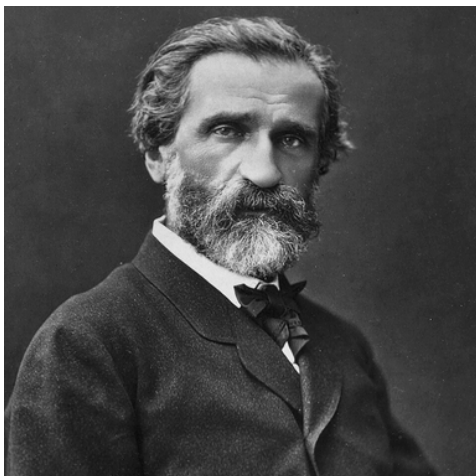


Portrait of
Mussorgsky,
Ilya Repin 1881

Composer 8: Giuseppe Verdi

Giuseppe Verdi (1813 - 1901)

Giuseppe Verdi was an Italian composer. He began playing organ when he was eight years old. He continued studying music and later started writing operas. After some setbacks, Verdi’s operas became a huge success. Many Italians saw his music as brave and patriotic. The phrase “Viva Verdi!” even became a secret way to show support for Italy’s king and unity. After retiring from composing, Verdi lived on a farm, built a hospital, and created a special home for retired musicians. He was one of the few composers of his time that died famous and wealthy.



Photograph of
Giuseppe Verdi,
circa 1872



Giuseppe Verdi in
Vanity Fair (1879)

Instrument Family 1: The String Family

String instruments are made of wood and are named for how they use strings to produce sounds. The bodies are made of wood, but since they are hollow in the inside, the sound vibrates from within the instrument. Sound is produced on these instruments by vibrating the string with the bow or plucking the strings with your finger.



Violins are the smallest instrument of the string family and can play the highest of all the string instruments. Within the orchestra, there are more violins than any other instrument in the orchestra. Violins are split into two sections: Violin 1's who primary play the melody and Violin 2's alternate between harmony and melody.



Violas are slightly larger and have thicker strings than violins which give them a richer and warmer sound than the violin. Violas normally play the harmony parts.



Cellos are larger than violins and violas and thicker strings than both of them. They sound most like the human voice out of the various string instruments and can produce a wide range of pitches. Cellos play both melody and harmony parts within the orchestra.



Double Bases are the largest of all of the string instruments. They can play the lowest notes because of their long strings. They usually play the harmony because of how low they sound. Double bass players usually have to stand or sit on a stool to be able to play them.

Instrument Family 2: The Woodwind Family

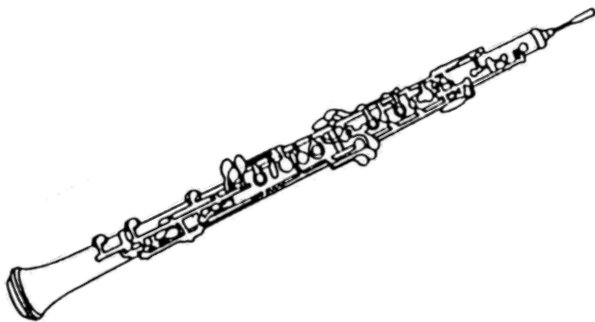
Woodwind instruments got their name since they were all originally made of wood when they were first developed. Now woodwind instruments can be made of wood, plastic, metal, or a mix of these materials. The sound on woodwinds is made by blowing into the mouthpiece (clarinet), reeds (oboe & bassoon), or headjoint (flute) and the pitch is adjusted by pressing keys with your fingers. Instruments like the clarinet, oboe, and bassoon use reeds in order to make their sound. The clarinet uses a single reed that vibrates to make the sound when the mouthpiece is blown into. Oboe and bassoon use double reeds which are made of two pieces of cane that are tied together, a double reed is like a mouthpiece all in its own. Smaller woodwinds make higher sounds and larger woodwinds make lower sounds.



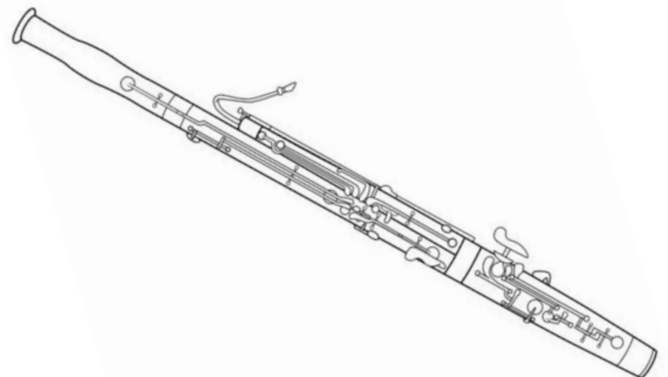
Flutes are the highest of the woodwind instruments. They are usually made of metal and produce sound by blowing across the hole in the headjoint. The instrument is held sideways and normally is playing the melody. The flute family also includes the piccolo which is half the size of the flute and plays up an octave. The piccolo is heard often in the orchestra as well and is normally made of wood.



Clarinets have a broad range which is used in both melodies and harmonies in the orchestra. Clarinets have a rich low range and resonant high range that can sing over the orchestra. Clarinets are held upright and sound is made by blowing into the combination of mouthpiece and reed. Many orchestral pieces require clarinetists to play multiple clarinets within one piece, so you'll often see them on stage set up with multiple clarinets.



Oboes are the higher of the two double reed instruments seen in the orchestra. The oboe has a very unique tone which makes it stand out compared to the other woodwinds. The instrument is held up and down and sound is created by blowing into the double reed. Oboes have the special job of tuning the orchestra before each concert.



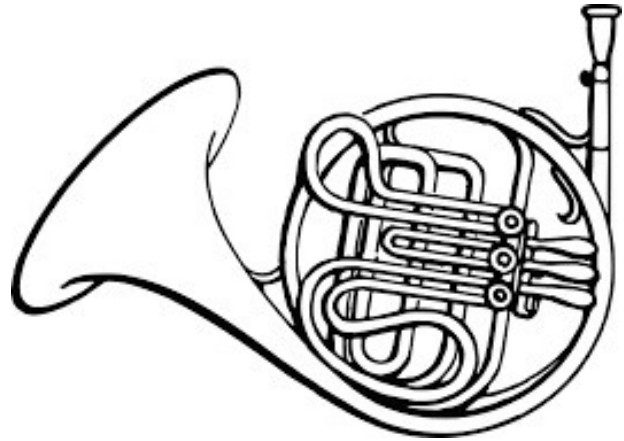
Bassoon is the lowest woodwind instrument. It is a double reed along with oboe. Bassoon has a similar range to the cello and a very distinct tone. Bassoons often play harmonies but sometimes have the melody as well.

Instrument Family 3: The Brass Family

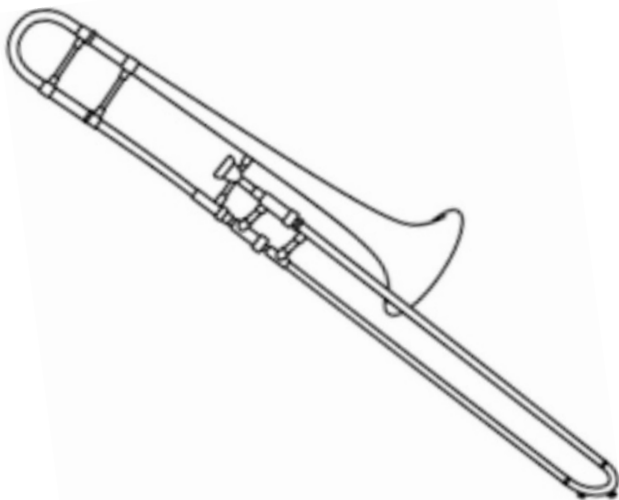
Brass instruments got their name because they were originally made of brass. These instruments are some of the loudest in the orchestra. These instruments produce sound by buzzing your lips against the metal mouthpieces. The instruments are made of long lengths of metal pipes that have been wrapped in a way that makes them possible to hold. Most brass instruments have valves that open and close different lengths of the piping. Pitch is mainly adjusted by changing how fast or slow the buzzing into the mouthpiece is.



Trumpets are the highest instrument of the brass family. They have a bright and vibrant sound which is featured in both melody and harmony parts in the orchestra. The trumpet is held horizontally out in front of you and has three valves to help change pitch.



Horns are similar to the viola and are like the middle range brass instrument. Horns have a very unique mellow sound which can cover a large dynamic range from quiet to loud. Horns can play both harmony or melody parts within the orchestra. Horns have 3 valves and are played with your right hand in the bell which can adjust the tone of the sound you produce.



Trombones are the brass instrument that doesn't have valves, it has a slide instead. The trombone is held horizontally out in front of you and you use your right hand to adjust the slide between the 7 different positions. Trombones have a similar range to cellos and bassoons, and they normally play the harmony

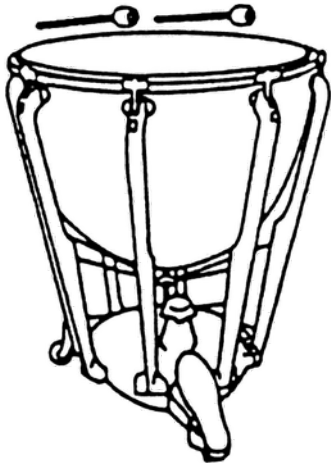


Tubas are the largest and lowest instruments in the brass family. The deep rich sound of the tuba serves as an anchoring point within the orchestra. There is normally just one tuba in the orchestra and they play harmonies. There are many different sizes of tubas which determines how high or low that they can play. Tubas rest on your lap and the bell faces up when you play. Tubas use valves to adjust the notes and need a lot of air when they are played.

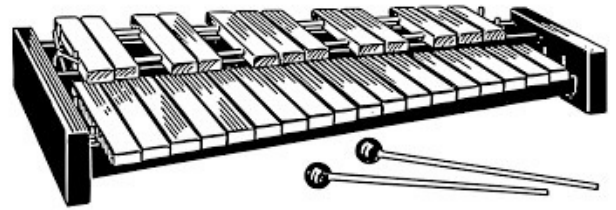
Instrument Family 4: The Percussion Family

The percussion family is the largest family in the orchestra. To be a percussionist, the players need have the knowledge of hitting instruments with the right amount of strength at the right time, and play many different styles of instrument. There are two main types of percussion instruments: melodic and rhythmic.

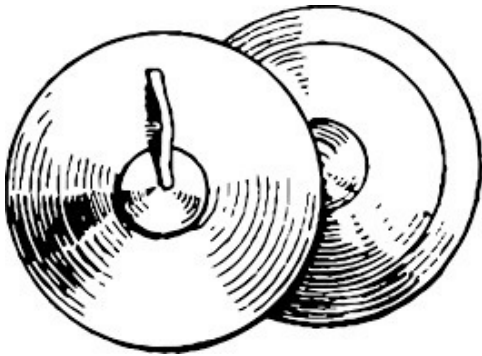
Melodic instruments include things like the xylophone and piano because they can play many different pitches and create melodies. Rhythmic percussion, like snare or bass drums, are mainly used for rhythms and do not have pitch. Percussionists will often be playing multiple instruments within a piece.



Timpanis are one of the most important orchestra percussion instruments. Often the timpani players in an orchestra will only be responsible for handling the timpani parts. The timpanis look like upside down tea kettles with a drum head stretched across the top. Timpanis are a tuned drum and orchestras will normally have 4-5 timpanis tuned to different pitches set up for a performance. One of the most difficult things about the timpani is the musician often needs to change the tuning of the drum by ear throughout a performance. Timpanis are essential because they support the melody, harmony, and rhythm of the orchestra.



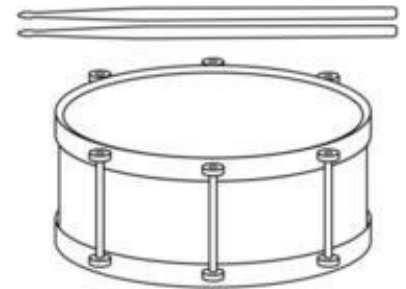
Keyboard percussion instruments like the xylophone, marimba, glockenspiel, and vibraphone are also essential to the percussion family. The xylophone has wooden keys arranged like the notes on piano and resonators that give the instrument its bright sound. The marimba has plastic resonators attached to the keys which give it a mellow more rounded sound compared to the xylophone. The vibraphone has metal keys and resonators, as well as an electric motor that gives vibrato, a wiggly, sound when pressing down its pedal. There is also the glockenspiel, also called the orchestral bells, which are like a metal xylophone and create a bell like twinkle when it with a hard mallet.



Cymbals are some of the loudest instruments in the orchestra. Mostly known for being crashed together in big musical moments, these bronze discs can be used in many ways in the orchestra. They come in many sizes and are lower the larger they are. They can be played by hitting two together (called crash cymbals), or use sticks and mallets to create different sound effects with them.



Bass Drum is the biggest and lowest instrument of the percussion family. It is like a giant snare drum, but without the snare. It is un-tuned and giant mallets with a soft head are used to make its big booming sounds. It can sound like booming thunder to even soft whispers.



Snare drums are a small un-tuned drum. They have a set of wire-wrappings under them which give them a rattling sound when hit. The snare can be turned on and off depending what the music requires. They are mainly used to keep rhythm or for drum rolls. Using sticks, mallets, or brushes can create different distinct sounds.

Lesson 1: Introduction to *Once Upon an Orchestra*

Connection to ODE Standards:

Music

K.1CR Experience a wide variety of vocal and instrumental sounds

K.1RE. With prompting and support, listen to music of various styles, composers, periods, and cultures

K.4RE Respond to music using movement, dance, drama, or visual art.

1.1RE With guidance, listen to music of various styles, composers, periods, and cultures

1.4RE Respond to music using movement, dance, drama, or visual art.

Learning Objective: Students will listen to excerpts from orchestral works and create physical movements that reflect the mood, story, or character of each piece.

Materials: Recordings of music (found in CSO youtube playlist),
Optional: paper and coloring supplies

1. **Listen** to excerpts of each of the 8 pieces that are a part of the *Once Upon an Orchestra* Concert. After listening to each excerpt, as a class, think of an action to represent each piece of music.
2. After determining actions for all the pieces, ask the students to **move** around the room in different ways. Play the excerpts again in different orders, and when the students hear the piece of music they should perform the action. Optional-this lesson can be performed as a warm-up, as students are lining up, or as a transition activity. Pices can be played individually at different points throughout the day, or all together.

Suggested Actions: Examples

- **Purcell- *Fairy Queen Overture***
 - Ex: make a crown with hands, wave hello, open a book
- **Mozart- *Magic Flute Overture***
 - Ex: wave a magic wand, pretend to play the flute
- **Beethoven- *Symphony No. 3, I. Allegro con brio***
 - Ex: flex to make "strong arms", draw sword from belt
- **Tchaikovsky- *Sleeping Beauty, V. Valse, Allegro***
 - Ex: put hands under head like pillow, sit on floor, dance
- **Mendelssohn- *Midsummer Night's Dream, Scherzo***
 - Ex: "ta-da" hands, fly with fairy wings
- **Massenet- *Cendrillon Suite, I. Le Sommeil de Cendrillon***
 - Ex: stretch awake, pretend to play violin
- **Mussorgsky- *Night on a Bald Mountain***
 - Ex: claw hands, dragon breath, bare teeth
- **Verdi- *Giovanna d'Arco (Joan of Arc): Overture***
 - Ex: close the book, big hug, salute

3. **Extension** - Using paper and coloring supplies, the students can draw what each piece represents to them while listening to the excerpts. To practice writing skills, students can write a list of each action to keep at their desks or in their folders.

4. **Reflection** - Ask reflection questions such as: "How did the music make you feel?" and "How did the music change your movement?" Optionally, students can write down a 1-word summary or emotion for each piece.

Lesson 2: Overtures

Learning Objective: Students will listen to opera overtures and story summaries to make predictions about how a story might end, expressing their ideas through drawing or writing.

Materials: Recordings of music (found in CSO youtube playlist)

1. **Read This:** Operas are a type of music performance. During an opera, an orchestra plays music while other performers sing and dance onstage. Operas tell stories through performance. Operas were first created long before digital entertainment. In many ways, operas are similar to modern movies. Movies have previews that are an introduction to the story that you are going to see. Operas have opening music, called an overture, that provides a preview to the story. Three overtures from three different stories are included in *Once Upon an Orchestra*. Today we will listen to them and learn the stories of the operas that they are previews for.

2. **Listen** to excerpts of the following pieces:

- Henry Purcell, *Fairy Queen Overture*
- Mozart, *Die Zauberflöte (The Magic Flute) Overture*
- Verdi, *Giovanna d'Arco (Joan of Arc): Overture*

3. **Share** the following brief synopsis of the beginning of each opera and listen again. Optionally, you may read the prompt while listening, and guide students to hear the different elements. Ask students to imagine what might happen at the end of the story. Students will **respond** through drawing or writing on a piece of paper or the provided worksheet. Ask questions like is this a happy or sad story? Will the character succeed in the end?

- Henry Purcell, *Fairy Queen Overture*
 - In the beginning of this story, two people run away into the forest and two more people follow after them. At the same time a group of people practice to perform at a royal wedding.
- Mozart, *Die Zauberflöte (The Magic Flute)*
 - In the beginning of this story, a prince is rescued after getting lost in a magical forest. He is asked to go rescue a princess. The prince gets a magic flute to bring with him and a bird catcher travels with him.
- Verdi, *Giovanna d'Arco (Joan of Arc): Overture*
 - In the beginning of this story, a brave girl named Giovanna, or Joan, hears voices telling her to help save her country. She wants to lead the soldiers in the war and serve the king. Her father is worried about her and does not understand.

Connection to ODE Standards:

English Language Arts

W.K.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

W.1.3 Write narratives to recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

Music

K.1RE. With prompting and support, listen to music of various styles, composers, periods, and cultures.

1.1RE With guidance, listen to music of various styles, composers, periods, and cultures.

Lesson 2: Overtures (cont.)

4. **Reveal** the endings by sharing the below synopsis of the middle and ending of the operas.

- Henry Purcell, *Fairy Queen Overture*
 - In the middle of the story, the fairy king argues with the fairy queen in the forest. The king uses a magical flower that makes people fall in love with the first creature they see. The flower ends up being used on the wrong people which causes lots of chaos and confusion. **In the end of the story**, the fairy king reverses the magic to fix the mistakes. People go home, celebrate the royal wedding, and watch the performance that was rehearsed at the beginning.

- Mozart, *Die Zauberflöte (The Magic Flute)*
 - In the middle of the story, the prince and the bird catcher go on a magical adventure to find the princess. When they find the princess, they must complete tests to prove they are kind and honest. **In the end of the story**, the prince passes the tests and celebrates being together with the princess.

- Verdi, *Giovanna d'Arco (Joan of Arc): Overture*
 - In the middle of the story, Giovanna helps the soldiers win many battles and is disowned by her father. The king declares his love for her. She gets captured and the king saves her. **In the end of the story**, Giovanna dies on the battlefield. She briefly comes back to life and during that time, her father reconnects with her and the king professes his love for her again.

Name_____

Guess the Ending!

Mozart, *Die Zauberflöte (The Magic Flute)* :

Henry Purcell, *Fairy Queen* :

Verdi, *Giovanna d'Arco (Joan of Arc)*:

Lesson 3: Instrument Families of the Orchestra

CONNECTION TO ODE STANDARDS

Music

K.2RE Explore a variety of classroom instruments (metals, skins, and woods).

1.2RE Explore selected musical instruments aurally and visually.

INSTRUMENT FAMILIES

Instruments are grouped into families because of characteristics they have in common. The families sit near each other in the orchestra and make sounds from their instruments in the same way.

String Family: Make sound by vibrating a string using a bow or plucking with a finger. They are typically made of wood and have the same basic shape.

Woodwind Family: Make sound by using air to vibrate a reed or blow air across an opening in the instrument. All used to be made of wood, and now some are made of metal.

Brass Family: Make sound by “buzzing” the musician’s lips together and blowing air into the instrument. They are all made of metal, specifically brass.

Percussion Family: Make sound by striking the instrument with your hands or a mallet/stick, scraping it, or hitting instruments against each other. This family has the most instruments!

Learning Objective: Students will understand the different instrument families of the orchestra.

Materials: Instrument Family worksheet, recordings of instruments and music (found in CSO youtube playlist)

Listening Activity:

1. Play clips from *Once Upon an Orchestra*.

Have the students identify which instrument family is being featured.

- Beethoven- *Symphony No. 3, I. Allegro con brio (Brass)*
- Tchaikovsky- *Sleeping Beauty, V. Valse, Allegro (All)*
- Mendelssohn- *Midsummer Night's Dream, Scherzo (Strings)*
- Massenet- *Cendrillon Suite, I. Le Sommeil de Cendrillon (Woodwinds)*
- Mussorgsky- *Night on a Bald Mountain (Percussion)*
- Verdi- *Giovanna d'Arco (Joan of Arc): Overture (All)*
- Purcell- *Fairy Queen Overture (All)*
- Mozart- *Magic Flute Overture (All)*

Optional Worksheet Activity:

1. Review the different families of the orchestra with the students. A link to instrument demonstrations is on the CSO website.

2. After the review, have the students work on the Instrument Family worksheet. They will label the instruments and match the picture of an instrument with the family it belongs to. If your students struggle with spelling, ask them to verbally identify or draw a line to the correct instrument.

Worksheet: Instrument Families

Identify the instruments using the word bank and draw a line to which family it belongs to.

1



2



3



4



5



6



7



8



9



10



11



12



Word Bank:

- | | |
|--------------|-------------|
| Violin/Viola | Trumpet |
| Cello | French Horn |
| Double Bass | Trombone |
| Flute Oboe | Tuba |
| Clarinet | Timpani |
| Bassoon | Snare Drum |

Instrument Families:

String

Woodwind

Brass

Percussion

13



Lesson 4: Music and Art

Learning Objective: Students will listen to music and respond by creating visual art, describing how musical elements (such as tempo, dynamics, and mood) influence their ideas and emotions.

Materials: Recordings of music (found in CSO youtube playlist), classroom art supplies, and online images from the Canton Museum of Art

Connection to ODE Standards:

Music

K.4RE Respond to music using movement, dance, drama, or visual art.

1.4RE Respond to music using movement, dance, drama, or visual art.

K.3RE Recognize same and different (fast/slow, loud/quiet, high/low, long/short).

1.3RE Identify elements of music using developmentally appropriate vocabulary.

1. **Listen** to an excerpt of Purcell's *Fairy Queen Overture*. After listening, ask students what they noticed. Pass out supplies for the students to draw (paper and pencils/markers/colored pencils). Listen to the excerpt of *Fairy Queen Overture* again and ask the students to respond to the music through art. The art can be realistic or abstract. Give the students some time to create and then listen to the piece a final time.

2. Throughout the process you **ask** your students questions such as:

- What story might go with the music?
- What colors did the music make you think of?
- Did the music seem smooth and flowing or short and choppy?
- Was the music loud or soft?
- Was the music fast or slow?
- How did the music make them feel?

3. The Canton Museum of Art is a great local place to see visual art! It is also housed in the same building at the concert! Below are links to some artwork in their collection. Show these images to your students. Ask them what the art might represent and how it makes them feel.

- <https://hub.catalogit.app/canton-museum-of-art/folder/4%29-painting/entry/orchestration-for-jazz>
- [https://hub.catalogit.app/canton-museum-of-art/folder/5\)-prints/entry/orchestra](https://hub.catalogit.app/canton-museum-of-art/folder/5)-prints/entry/orchestra)
- [https://hub.catalogit.app/canton-museum-of-art/folder/1\)-watercolor/entry/king-winter](https://hub.catalogit.app/canton-museum-of-art/folder/1)-watercolor/entry/king-winter)
- <https://hub.catalogit.app/canton-museum-of-art/folder/2%29-ceramics/entry/reigning-antelope>

We have also created a spreadsheet of various art pieces in the Canton Museum of Art collection and their fairytale-themed connections. You may access this spreadsheet here:

<https://docs.google.com/spreadsheets/d/1uhj4hkMPB4WHNdRaHv0o8nAosyc7sc6vbSY-E0gm8sU/edit?usp=sharing>

Lesson 5: 3/4 Time and Waltz

Connection to ODE Standards:

Music

K.1RE. Listen to and explore the music of various styles, composers, periods and cultures.

1.7RE Recognize how music is used for a variety of occasions in various cultures.

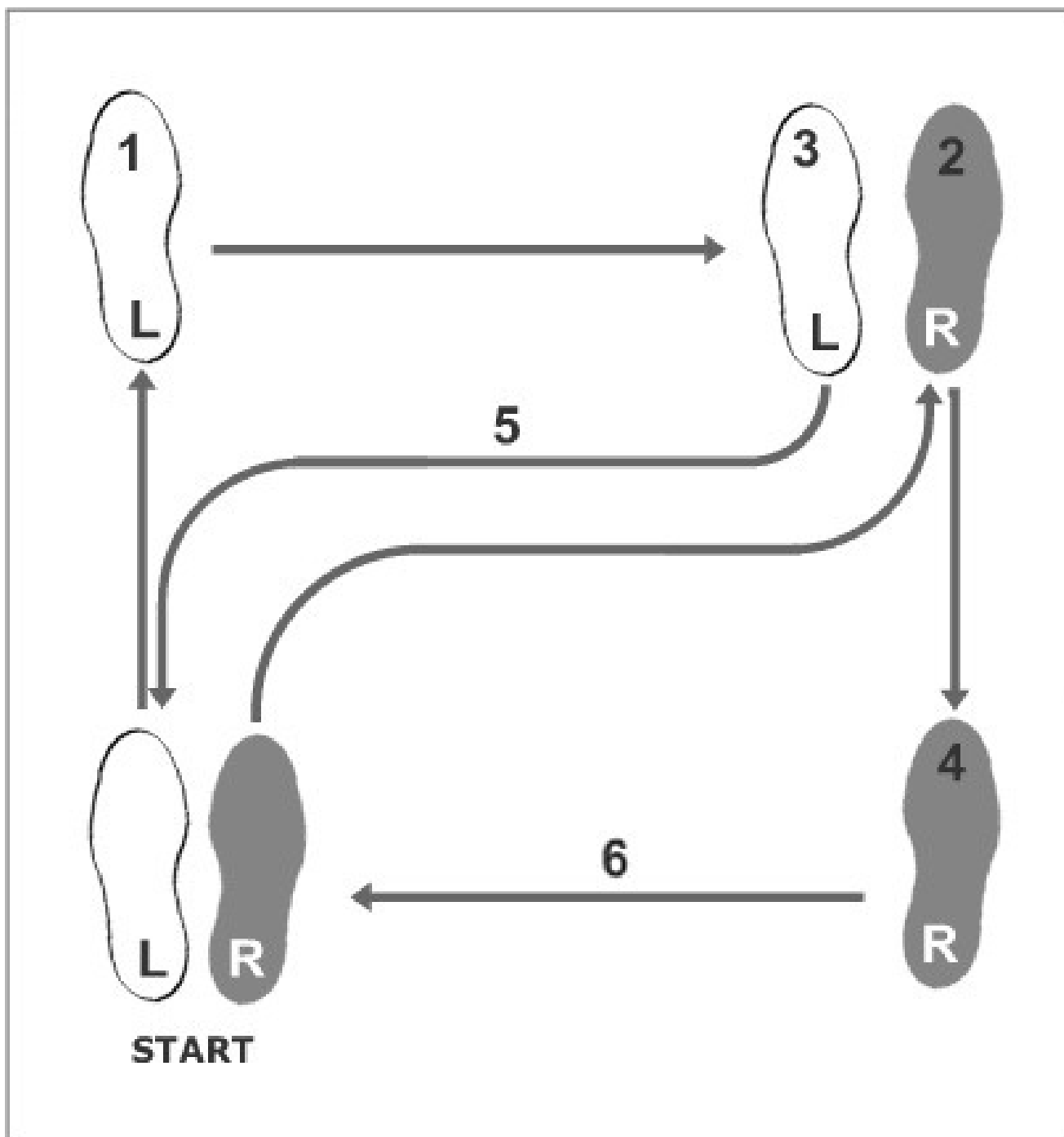
K.4RE Respond to music using movement, dance, drama or visual art.

Learning Objective: Using an example, students will learn about 3/4 time and perform a waltz

Materials: Recording of *Sleeping Beauty, V. Valse*, space for students to move around, and Dancing the Waltz Handout

1. Explain what a waltz is to the students. It is a dance done in 3/4 time. There are three distinct beats in the dance.
2. Listen to an excerpt of *Sleeping Beauty, V. Valse*. This section of the music is a waltz. Have the students listen for the woodwinds and brass instruments which play on beats 2 and 3.
3. Have students count the beats together in a 1-2-3, 1-2-3 pattern. Optionally, you can have the students say out loud “wind-brass-brass, wind-brass-brass.
4. Next, students should clap the pattern and tap on desk (tap-clap-clap, tap-clap-clap). This will mimic the downward feeling of the first step of a waltz.
5. Once the students have identified the waltz and can feel the three beats, have them step to the dance. Students will step forward or bend their knees on beat 1 and clap on beats 2 and 3 (with the snare drum). Students can move freely throughout the room, like they are dancing their own waltz!
6. Students can then try stepping a waltz. Using the diagram attached, show the students a very simple box step. Starting slowly and counting out loud, have the students try the dance. (Step forward, side - side, step back, side-side.)
7. Once the students understand the dance pattern, play *Sleeping Beauty, V. Valse* again and have the students try to dance to the beat!

Dancing the Waltz



Lesson 6: ABA Form

Connection to ODE Standards:

English Language Arts

L.1.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Music

1.8RE With limited guidance, identify patterns of the same and different sections and phrases (AB, ABA, ABAB, ABAC) in a repertoire (simple poems, songs, folk dances).

Learning Objective: Students will learn how to define and recognize ABA form within a piece of music.

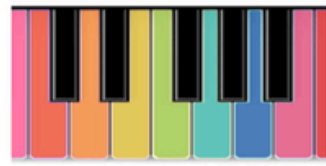
Materials: *Twinkle Twinkle* sheet music, *Beethoven's 3rd Symphony* recording, ABA worksheet

Read this: In *Once Upon an Orchestra*, *Beethoven's 3rd Symphony* will represent the hero. When translated to music, Heroes needs to sound very grand or bold, and the main tune must be catchy. One way of presenting the main tune and making it memorable is by using it at the beginning and the end. Form, or how a piece of music is structured, is important because it helps to organize it. Forms use letters and sometimes numbers to show which sections are the same and different. There are a lot of different types of forms, but the ABA form is a very common one. It means that the piece starts with an A section, then there is a different section that we call the B section, and then the piece returns to the A section. This part of *Beethoven's 3rd Symphony* is written in ABA form, also called sonata form, so we will be exploring that!

1. **Listen** to *Twinkle Twinkle Little Star* for the first time.
 - a. Optional: please feel free to replace *Twinkle Twinkle* with an ABA song of your choice that your students know and love.
 - b. (<https://www.youtube.com/watch?v=HGSJsfwPuzw>) Have students sing along!
2. Students will **sing** *Twinkle Twinkle Little Star* or play it on classroom instruments.
3. Teacher will play *Twinkle Twinkle* again. Instruct students to form an A with their hands/bodies to indicate the first A section. Then they will do the same to form a "B" when the B section appears, then the A section again. Alternatively, students can write these letters on pieces of paper and hold them up.
 - a. **Extension:** Instead of having all students identify the different sections, split the class in half. Assign one half the "A" section and the other half the "B" section. Instruct the entire class to sing along, but only when it is their part's turn.
4. Teacher will write on the board an ABA table with 3 rows and write the words of "Twinkle Twinkle" in the corresponding column.

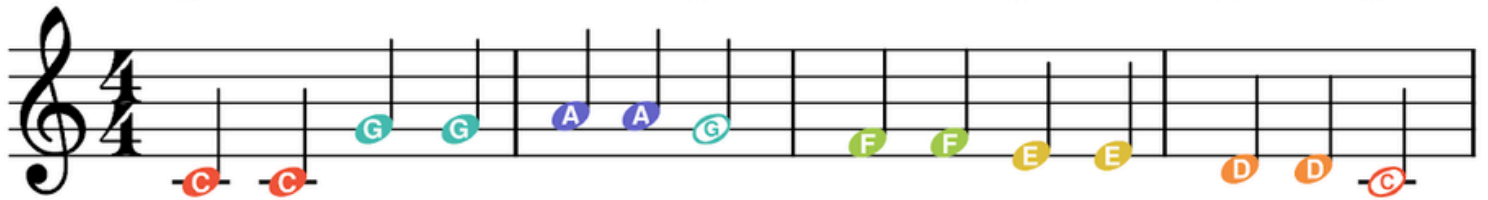
A= Twinkle twinkle little star, how I wonder what you are
B= Up above the world so high, like a diamond in the sky.
5. Next, Listen to the provided recording of *Beethoven's Symphony No. 3*. This recording identifies the form. Ask students if they can identify when the "B" section starts, and when the "A" section returns.
 - a. <https://www.youtube.com/watch?v=hziCisZjM9I&t=1022s>
6. **Optional:** Teacher will pass out a worksheet with an ABA table (3 rows with ABA written on the top). Students will **draw** pictures or **write** a poem that models this form. Remind students that the same thing goes into the A boxes, and the B box will be different
 - a. **Extension:** Ask students to identify other favorite songs that follow this pattern!

Twinkle Twinkle Little Star



♩ = 120

C F C F C G C



Twin-kle twin-kle lit-tle star. How I won-der what you are.

5 C F C G C F C G



Up a-bove the world so high, Like a dia-mond in the sky.

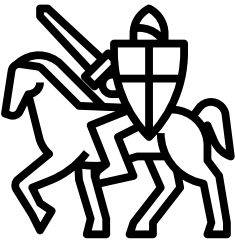
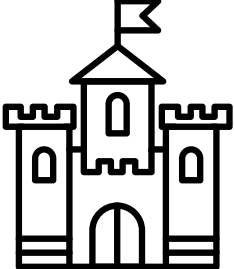
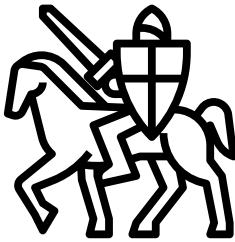
9 C F C F C G C



Twin-kle twin-kle lit-tle star. How I won-der what you are.

Draw or Write Your ABA Pattern Story

Example:

| A | B | A |
|---|---|---|
|  <p>The knight rode their horse.</p> |  <p>The knight saved the castle!</p> |  <p>The knight rode their horse.</p> |

| A | B | A |
|----------|----------|----------|
| | | |

Lesson 7: Routine and the *Cendrillon Suite*

Learning Objective: Students will connect music to everyday life by identifying sequences of events and expressing them through movement and sequencing activities.

Materials: Recording of Massenet's *Cendrillon Suite*, Optional: My Morning Routine Cut and Paste Worksheet

1. **Listen** to an excerpt from Massenet- *Cendrillon Suite*,
I. Le Sommeil de Cendrillon

2. **Share** the following synopsis with the students:

This piece of music is from a ballet in which dance and music tell a story. In Act 1, which is the beginning part, a family is getting ready to attend a royal ball. Cendrillon's step mother refuses to let her attend the ball. After the rest of her family leaves, Cendrillon's fairy godmother arrives and helps her get ready to go to the ball. She gets dressed in a ball gown and glass slippers and travels to the ball in a carriage.

3. Just like Cendrillon had to get ready for the royal ball, students also must get ready for their day by following a routine. Have the students **brainstorm** the activities in their morning routine. (waking up, getting dressed, brushing teeth, eating breakfast, riding the bus to school, etc).

4. **Optional: Cut and paste** activity. Pass out the My Morning Routine Cut and Paste Worksheet. Students will cut out the activities and arrange them in the order of their morning routine. Note: Students do not have to use all the activities and may also draw in their own.

5. **Listen** to the excerpt from *Cendrillon Suite* again. This time, students will **act** out their morning routine while listening. Alternatively, this activity can be applied to different classroom routines like starting the school day, packing up to go home, or transitioning between classes.

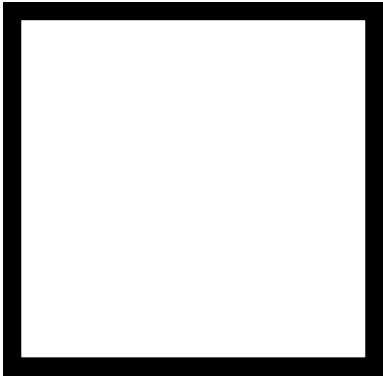
Connection to ODE Standards:

Music

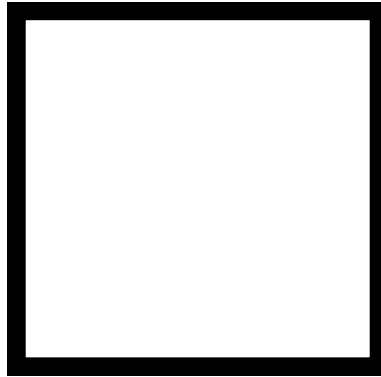
K.4RE Respond to music using movement, dance, drama, or visual art.

1.4RE Respond to music using movement, dance, drama, or visual art.

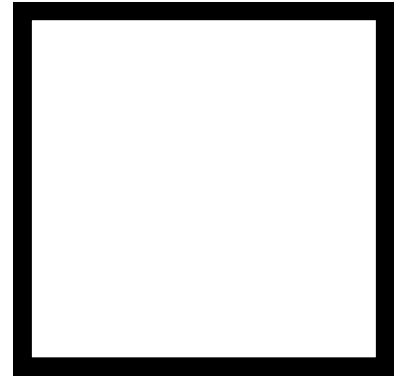
My Morning Routine



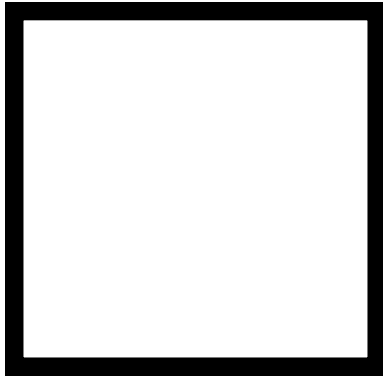
1



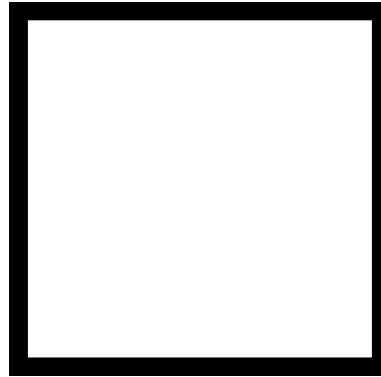
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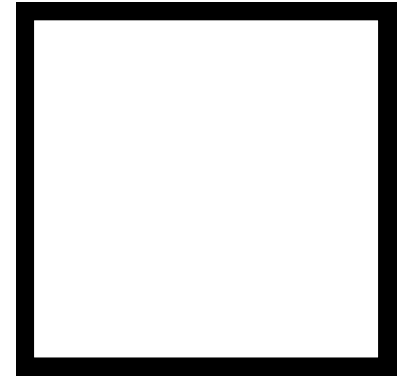
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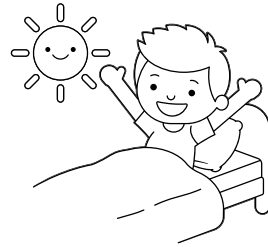
Walk



Get Dressed



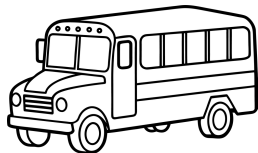
Ride in Car



Wake Up



Eat Breakfast



Ride Bus



Brush Teeth



Arrive at School

Lesson 8: Rhythms of Bald Mountain

CONNECTION TO ODE STANDARDS

Music

K.5PE Demonstrate and maintain a steady beat while performing simple rhythmic echoes.

1.5PE Demonstrate call and response songs that include a steady beat, rhythm, and meter

K.2CR Compose simple rhythms using standard and/or iconic notation.

1.2CR Compose simple, four-beat rhythms using quarter notes, eighth notes, and quarter rests using standard and iconic notation and a variety of sound sources

K.1RE With prompting and support, listen to music of various styles, composers, periods, and cultures.

1.1RE With guidance, listen to music of various styles, composers, periods, and cultures.

Learning Objective: Students will listen to an excerpt from *Night on Bald Mountain* by Modest Mussorgsky, demonstrate and maintain a steady beat through body and classroom percussion, perform rhythmic patterns in a call-and-response format, compose and build simple rhythmic patterns, and identify the role of percussion in orchestral music.

Materials: Classroom or body percussion instruments, counting evil characters handout, sample rhythms, recording of *Night on Bald Mountain*: (5:30-6:45)

<https://youtu.be/by4khgR7Q5k?si=VyOG2wqe1bZXrX7f&t=330>

Read this: In Mussorgsky's *Night on Bald Mountain*, the percussion section is heavily featured. Today, we are going to listen to *Night on Bald Mountain* and play our own percussion songs!

Activity Part 1: Listening

1. Listen to an excerpt of *Night on Bald Mountain*. As you listen, pay attention to the crash of the cymbals and boom of the bass drum.
2. Students can discuss how percussion helps create a dramatic or "spooky" mood.

Activity Part 2: (Optional) Counting Evil Characters

Display or hand out the Counting Evil Characters hand out. Go over the rhythms on the page. Count and clap them together.

Activity Part 3: Call and Response

1. Have each student take a drum, tambourine, or use body percussion (clapping, patting on lap)
2. Play a rhythm and have the students repeat it back you. The attached rhythms are ones found in *Night on Bald Mountain*. You may pick and choose from these selections and/or make your own.

Activity Part 4: Build a Beat

1. Call on students or go around in a circle to have students build a rhythm pattern made. Each student will choose quarter note, pair of eighth notes, triplet, one beat of sixteenth notes, or a half note. Use the rhythms' given names, the names you use in your classroom, or use the handout next page.
2. After the rhythm is selected, everyone will play the rhythm, adding the new beat to the previous ones.











Example: Student 1 (quarter note/witch) - everyone plays one quarter note. Student 2 (pair of eighth notes/monster) - everyone plays a quarter note followed by a pair of eighth notes. Pattern then continues. Depending on your class, you may choose to start a new rhythmic pattern or continue it. Students may say the names of characters as they go to make a "Monster Song" i.e. witch-monster-witch-frankenstein. You may also substitute your favorite fairytale evil characters, as long as the number of syllables matches the rhythm.

Name: _____

Date: _____

Counting Evil Characters

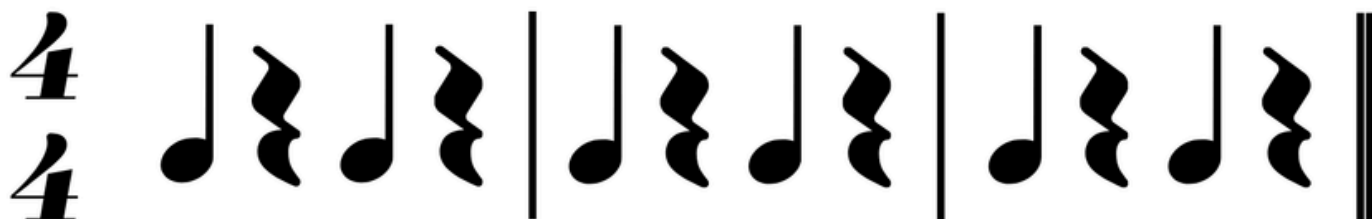
Each of the below characters represents a different number of beats. Try clapping the number of beats for each character!

| | |
|---|---|
|  <p>1 count 1 Beat</p> <p>Witch</p> |  |
|  <p>2 Counts 1 beat</p> <p>Monster</p> |  |
|  <p>3 Counts 1.5 beats</p> <p>Frankenstein</p> | <p>3</p>  |
|  <p>4 Counts 1 beat</p> <p>Big bad dragon</p> |  |
|  <p>Half Note (2 Beats)</p> <p>Goblin</p> |  |

Call and Response Rhythms of Bald Mountain

Below are parts of rhythms the percussion section plays in Mussorgsky's *Night on Bald Mountain*.
Use these to lead the call and response activity.

Rhythm 1:



Rhythm 2:



Rhythm 3:



Rhythm 4:



Lesson 9: Dynamics - Loud and Soft

Connection to ODE Standards:

Music

K.3RE Recognize same and different (fast/slow, loud/quiet, high/low, long/short).

1.3RE Identify elements of music using developmentally appropriate vocabulary.

Learning Objective: Students will identify and respond to changes in dynamics (loud and soft) while maintaining a steady beat, using movement and listening skills.

Materials: Recording of Verdi's *Giovanna d'Arco (Joan of Arc): Overture*, optional: classroom percussion

Part One:

1. Start by sitting or standing in a circle. Begin a steady beat by clapping, tapping on lap, or playing classroom percussion. Wordlessly, adjust your tapping to be louder or softer, legato or more staccato. Ask them to listen carefully to how the sound changes but the rhythm or pattern stays the same. Try to keep the beat steady without speeding up or slowing down. Then have students join you in playing the steady beat.
2. Change the dynamics (volume) of the beat but keep the tempo (speed) the same. Either stop the beat and ask the students what they noticed or see if they can adjust with you without saying anything. You can also use your voice to demonstrate soft and loud.
3. Start the steady beat again and ask students to listen carefully and bounce or wave their hands to display volume. Hands down/on the floor represents quiet, hands up represents loud, and hands in the middle represent medium volume.
4. Have students join you in playing the steady beat and practice getting softer and louder together.

Part Two:

Play an excerpt from Verdi's *Giovanna d'Arco (Joan of Arc): Overture*. As students listen, ask them to again move their hands to represent soft and loud.

Lesson 10: Costume and *Midsummer Night's Dream*

Learning Objective: Students will respond to music through visual art by designing a fairy costume inspired by orchestral works and storytelling.

Materials:

- Recordings of Mendelssohn's *Midsummer Night's Dream* and Purcell's *The Fairy Queen*
- flower petals, leaves, **and/or** coloring supplies, construction paper, tissue paper
- Optional: Design a Fairy Costume Worksheet

1. **Read This:** Mendelssohn's *Midsummer Night's Dream* and Purcell's *The Fairy Queen* were based on Shakespeare's play, *A Midsummer Night's Dream*. In this story, the fairy king, fairy queen, and fairy assistant Puck cause trouble for the other characters but later fix their mistakes to save the day. When Shakespeare's play is performed, people design and wear special costumes. Today we are going to design costumes for one of the fairy characters from *Midsummer Night's Dream*.

2. Go outside and collect a few flowers petals and leaves. Teachers may do this ahead of time or collect them during class.

Alternatively, provide students with colored construction/tissue paper to tear apart and collage or provide students with coloring supplies to draw their costume.

3. Students will then draw the head and body of their fairy on a piece of paper or the teacher will provide the Design a Fairy Costume Worksheet.

4. Students will use their flowers, leaves, construction paper, or tissue paper to **design** a fairy costume. Students may also use coloring supplies to add detail to their designs.

5. **Listen** to Mendelssohn's *Midsummer Night's Dream, Scherzo* and Purcell's *Fairy Queen Overture* while the students work on this project.

CONNECTION TO ODE STANDARDS

Music

K.4RE Respond to music using movement, dance, drama, or visual art.

1.4RE Respond to music using movement, dance, drama, or visual art.

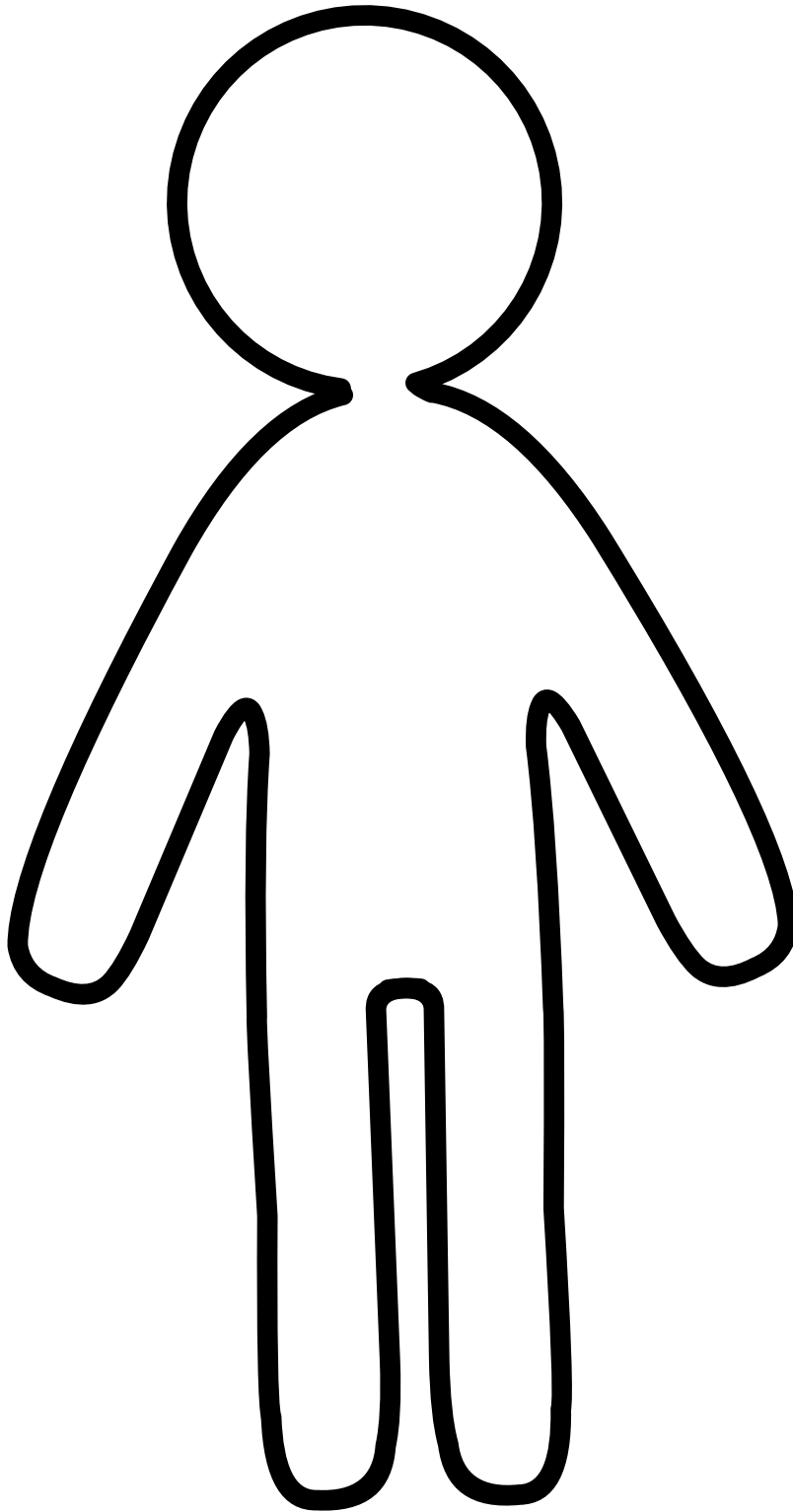
Visual Art

K.2PE Explore a variety of materials and tools to create works of art.

1.2PE Engage with materials and tools to develop artmaking skills.

Name _____

Design a Fairy Costume



Lesson 11: Sleeping Beauty Sing-A-Long

Learning Objective: Students will sing in a variety of ways and explore the difference between fast and slow.

Materials:

- Recordings of Tchaikovsky's *Sleeping Beauty Waltz* and *Once Upon a Dream* (in Youtube Playlist).
- Paper to draw on/Sleeping Beauty Makes Me Dream worksheet
- "Once Upon a Dream" lyric sheet.

Read This: For this activity, we will be listening to Tchaikovsky's *Sleeping Beauty Waltz*. This piece is about the fairytale of Sleeping Beauty, in which a princess named Aurora falls into a deep sleep for 100 years until she is woken up by her prince! This is a classic fairytale that's been around for hundreds of years, since the 1300s, but the version we know best was written by the Brothers Grimm in 1812. Disney made a movie of this tale in 1959, and wrote a song called "Once Upon a Dream" based on the melody of Tchaikovsky's piece! Today, we are going to learn "Once Upon a Dream" so we can sing it during the concert!

CONNECTION TO ODE STANDARDS

Music

K.1CR Experience a wide variety of vocal and instrumental sounds.

K.2PE Explore the four voices—singing, speaking, whispering, and calling.

K.3PE Sing (using head voice and appropriate posture) and move to music of various styles, composers, and cultures.

K.6PE Duplicate same and different (fast/slow, loud/quiet, high/low, long/short).

K.1RE. With prompting and support, listen to music of various styles, composers, periods, and cultures.

K.1CO Experience how music communicates feelings, moods, images, and meaning.

Activity Part 1: Sleeping Beauty Waltz

1. Listen to recording of Tchaikovsky's *Sleeping Beauty Waltz* from CSO Youtube playlist.
2. As students listen, ask them to draw on the worksheet or paper how the music makes them feel. Alternatively, they can draw an interesting dream they've had.
3. Have a class discussion and ask the following questions: how did the music make us feel? Was that a fast song or a slow song?
4. **Bonus:** If your students have nap time, play this piece as they transition to their sleeping space.

Activity Part 2: Once Upon a Dream

1. Hand out "Once Upon a Dream" lyric sheet. Play video link included twice.
2. As the students listen, ask them to circle the parts that repeat (parts that are the same). As a class, review the circled sections together.
3. Play "Once Upon a Dream" again. Ask students to flip their paper over and see if they remember how to sing the words from memory.
4. The next time students sing, see if they can start loud and gradually sing softer and softer to lull sleeping beauty to sleep! As they sing, students can slowly lower their bodies to the ground to sleep.

Optional Bonus Activities:

1. Further explore form. Can you figure out what form this song is in? What about the original waltz?
2. Once the students have learned the lyrics, see if they can sing while performing the waltz learned in Lesson 5!

Name _____

Sleeping Beauty makes me dream...

A large, empty rounded rectangular box with a thin black border, intended for a drawing or response related to the text above.

Once Upon a Dream...

I know you

I walked with you once upon a dream

I know you

The gleam in your eyes is so familiar a gleam

Yet I know its true

That visions are seldom all they seem

But if I know you

I know what you'll do

You'll love me at once

The way you did once

Upon a dream

(vocalizing)

But if I know you

I know what you'll do

You'll love me at once

The way you did once

Upon a dream

I know you

I walked with you once upon a dream

I know you

The gleam in your eyes is so familiar a gleam

And I know its true

That visions are seldom all they seem

But if I know you

I know what you'll do

You'll love me at once

The way I did once

Upon a dream

Once Upon a Dream...

I know you
I walked with you once upon a dream
I know you
The gleam in your eyes is so familiar a gleam
Yet I know its true
That visions are seldom all they seem
But if I know you
I know what you'll do
You'll love me at once
The way you did once
Upon a dream

(vocalizing)

But if I know you
I know what you'll do
You'll love me at once
The way you did once
Upon a dream

I know you
I walked with you once upon a dream
I know you
The gleam in your eyes is so familiar a gleam

And I know its true
That visions are seldom all they seem
But if I know you
I know what you'll do
You'll love me at once
The way I did once
Upon a dream

Lesson 12: Musical Vocabulary

CONNECTION TO ODE STANDARDS

Music

K.1RE. With prompting and support, listen to music of various styles, composers, periods and cultures.

K.5RE Share observations and opinions about personal musical experiences and musical selections of various styles, composers, periods and cultures.

1.1RE With guidance, listen to music of various styles, composers, periods and cultures.

1.3RE Identify elements of music using developmentally appropriate vocabulary.

1.5RE Share observations and opinions about personal musical experiences and musical selections of various styles, composers, periods and cultures.

Learning Objective: Students will learn musical vocabulary and be able to match appropriate vocabulary to listening examples.

Materials: Vocabulary Worksheet, audio of musical examples (on CSO website)

Activity Part 1:

1. Have the students fill out the musical vocabulary worksheet to the best of their ability. Students will match the vocabulary word to its definition. (Note: Some of the vocabulary may not be familiar to younger students. This activity can be done as a class.)
2. Review the worksheet with the students. Have the students correct any incorrect answers.

Activity Part 2:

1. Play two contrasting music examples for the students from concert program. As the students listen, ask them to write down age-appropriate vocabulary from the first half of the activity they feel matches the piece of music on the back of the worksheet (or blank paper). Students may use other words to describe the music other than what is included in the word bank.
2. After listening and writing down their vocabulary words, have the students explain why they chose the words they did. If corrections need to be made, work together as a class to make needed changes.

Word Bank:

Loud
Soft
Fast

Slow
High
Low

Notes
Beat
Pitch
Rhythm

Rest
Instrument
Feel

Worksheet: Musical Vocabulary

Match the vocabulary word with its Definition.

Words:

1. Piano (p)
2. Forte (f)
3. Largo
4. Moderato
5. Presto
6. Orchestra
7. Crescendo (cresc./ <)
8. Decrescendo (decresc./ >)
9. Repeat Sign (**||: :||**)
10. Beat
11. Note
12. Rest
13. Rhythm
14. Melody
15. Pitch
16. Musician

Definitions:

- A. Patterns of long and short sounds and silences
- B. An instrumental ensemble that consists of string instruments along with woodwind, brass, and percussion instruments
- C. Quiet or soft
- D. How high or low a sound seems
- E. Shows that the music should gradually get quieter
- F. Moderately, medium speed
- G. A symbol that is used to mark silence for a specific amount of time
- H. A symbol used to show a musical tone and designated period of time
- I. Very fast
- J. Organized pitches and rhythm that make up a tune or song
- K. A symbol that indicates that certain measures or passages are to be sung or played twice
- L. Loud or strong
- M. Shows that the music should gradually get louder
- N. Very slow
- O. The steady pulse in music
- P. A person who makes music by singing or playing an instrument

Post-Concert Reflection:

CONNECTION TO ODE STANDARDS

Music

K.1RE. With prompting and support, listen to music of various styles, composers, periods and cultures.

K.4RE Respond to music using movement, dance, drama or visual art.

K.5RE Share observations and opinions about personal musical experiences and musical selections of various styles, composers, periods and cultures.

K.7RE Discuss and identify songs that are used for a variety of occasions in various cultures.

K.1CO Experience how music communicates feelings, moods, images and meaning.

K.2CO Attend a music performance demonstrating appropriate audience behavior for the context and style of music performed.

K.3CO Investigate concepts shared between music, other art forms and other subject areas.

1.1RE With guidance, listen to music of various styles, composers, periods and cultures.

1.2RE Explore selected musical instruments aurally and visually.

1.3RE Identify elements of music using developmentally appropriate vocabulary.

1.4RE Respond to music using movement, dance, drama or visual art.

1.5RE Share observations and opinions about personal musical experiences and musical selections of various styles, composers, periods and cultures.

1.1CO Explore how music communicates feelings, moods, images and meaning.

1.2CO Attend music performances demonstrating appropriate audience behavior for the context and style of music performed.

1.3CO Connect concepts shared between music, other art forms and other subject areas.

Learning Objective: Students will reflect on their concert experience and analyze the performance by expressing feelings through reflection questions and creating artwork informed by their experience.

Materials: Reflection worksheet and art page

Activity:

1. After viewing the concert, have the students reflect on the music they heard. Which pieces did they like the best? What did they like about them?
2. Discuss the instruments seen at the concert. Take a vote: which was the students' favorite and why?
3. After a discussion about the concert, how it made them feel and the experience itself, students will create artwork based on their experience.
4. Have the students share their artwork with each other and discuss why they created what they did.

Name _____

Post Concert Reflection:

1. What was your favorite part of the concert?

2. Did you have a favorite piece (song) from *Once Upon an Orchestra*? What did you like about it?

3. What questions do you have after the concert?
(Send them back to the symphony and we will answer them!)

Name: _____ Date: _____

REMEMBER THE...

Kindergarten Concert!



What sound did you like best?

Four horizontal lines for writing.

What was your favorite character called?

Four horizontal lines for writing.

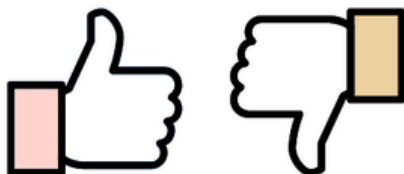
Draw your favorite character!

A large empty rectangular box for drawing.

Draw an instrument you saw!

A large empty rectangular box for drawing.

Concert Rating



Draw you at the concert:

A large empty rectangular box for drawing.

What's one thing you want to learn more about after the concert?

A large empty rectangular box for writing.

Post-Concert Art

Name _____

Draw how your favorite piece of music made you feel:

Draw your own fairytale story:

Closing Remarks

Thank you for joining us for *Once Upon an Orchestra!*

We hope that you and your students had a wonderful time both at the concert and while exploring the learning materials.

As you work your way through these lesson plans, we would love to see examples of how you and your students choose to interpret them, whether that is through scans of their completed worksheets, photos of your students engaging with the concepts, or videos of them dancing singing, and making music. If you would like to submit any examples, you can email them to ceberhard@cantonsymphony.org, or upload them through the post-event survey that will be sent out after the concert. Anything you are able to contribute helps us provide supporting materials to the grant funders who aid us in keeping this educational experience free to all.

Want to learn more about upcoming CSO educational programming and collaborations? Visit us at <https://cantonsymphony.org/education/>. Next year's education season will be posted by the start of the school year, but you can look forward to a full-season collaboration with Canton Ballet!

Save the Date (tentative):

Young People's Concerts (Peter & the Wolf):
September 30th & October 1st

SymphonyLand:
January 16, February 13, March 13

Kinder Concerts (Carnival of the Animals):
April 21st & 22nd