

Extensions for the Music Specialist

Dukas Fanfare to precede *La Péri*

I. Rhythm and Articulation

1. Explain that fanfares are pieces of music that usually announce something special that is about to happen. Musically, this is often accomplished through the use of certain rhythms and articulations, particularly triplets and accented, staccato notes.
2. Play the recording of the Dukas Fanfare. Discuss the rhythms Dukas used, the instruments playing, and how long the notes are. (This will take several listenings.)
3. Alone or in a small group, have students make up 2-4 measure rhythm fanfares using triplets (if appropriate) or notes that the students have learned. Give them paper and pencils to notate them. Ask them to perform them either on rhythm instruments or body percussion.
4. Discuss how these would sound on instruments. What instruments played the fanfare in the Dukas? What instruments do they think would sound most like a fanfare?
5. Play the Dukas Fanfare. Discuss and identify the short (staccato) notes and the connected (legato) notes. Have the students talk about things that make short sounds: popcorn popping, a popping balloon, the tap on a drum. Then have the students describe visuals or sounds that could be identified as connected (legato) notes: a kite flying in the sky, a ribbon swirling in the air, the ripple in the water after a stone is thrown. Divide the students into two groups. Provide half of the students with cotton balls and the other half of the students with two foot sections of ribbon. Play the Dukas again. When staccato notes are heard, students with the cotton balls should drop their balls on the floor. When the legato notes are heard, students with ribbons should swirl them in the air.

II. Form: ABCA

1. With the students, discover the form of the piece. Listen several times, noting how the rhythms and articulations help divide the piece into sections.
A—triplets
B—eighth notes, beginning with the horns, then the trumpets enter, bridge (chords)
C—legato
A
2. This activity could be expanded to include art work to show the form. Give each student three colored note cards (one for each section of the form). On a subsequent listening, have the students hold up the correctly colored card for each section of the piece.

TEKS Connections

Music 117.12 a, b(1-4); 117.15 a, b(1-4); 117.18 a, b(1,3,4); 117.33 b, c(1-4)

Art 117.11 b(2A,2C); 117.14 b(2A,2B); 117.17 b(2A); 117.32 c(2A)

Extensions for the Music Specialist

Schumann: *Konzertstück in F for Four Horns*, 3rd movement

I. Tempo Markings: Accelerando

1. As you listen to the 3rd movement of *Konzertstück*, try to count the number of beats per minute. Use a metronome to check your answer.
2. Discuss the music terminology for various tempos from slow to fast, to very fast.
3. Using this terminology, have students move, dance, walk, run, etc. according to tempo directions.
4. Starting at a minute or so before the end of track 5 on the accompanying Youth Concert CD, have students conduct the tempo change, with the goal of ending precisely on the last beat of the recording.

II. Instruments: The Bell of the French Horn

1. "Why do French horn players put their hand in the bell?" Explore different answers to this question by asking a French horn player you know to visit the classroom.
2. There are also resources online. One is the New York Philharmonic web site, Kidzone. The "Instrument Storage" game on this site provides a good answer to this and other brass instrument questions (<http://nyphil.org/education/for-kids-and-teens/kidzone-online-learning/instrument-storage>).
3. For detailed descriptions of French horn playing techniques, visit the StudioDSO web site (<http://studiodso.com/videomasterclasses/landing.aspx>), and click on the Video Master Class with Greg Hustis. This video is indexed to 12 different chapters that examine a wide variety of playing tips and techniques for the French horn student.

TEKS Connections:

Music 117.12 a, b1(A,B); 117.15 a, b1(A,B); 117.18 a, b1(A,B); 117.33 b,c(1)



Extensions for the Music Specialist

Dubensky: "Toccata" from *Concerto Grosso for Three Trombones and Tuba*

I. Rhythm & Style: Syncopation

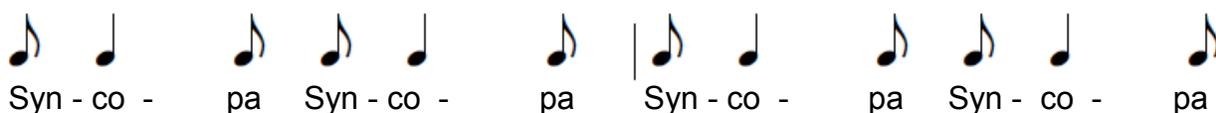
1. After establishing a solid foundation for the concept of a steady beat, define syncopation as merely a shifting of the accented notes from the strong beat to a weak beat.
2. Write the following pattern on the board and ask the students to chant the rhythm.



3. Directly under this, write the following pattern, again asking the students to chant the rhythm. Remind them that the quarter note still serves as the strong beat.



4. Directly under this, write the following pattern, once more asking the students to chant the rhythm. Emphasize to the students that while the first eighth note is now on the strong beat, and the quarter note is on the weak beat, it is the weak beat that gets the accent.



5. Have students break into pairs and challenge each other on chanting these rhythms. For older students, challenge them to write their own syncopated rhythms.
6. Listen to the Dubensky recording on track 6 of the accompanying Youth Concert CD. Challenge students to identify the syncopated "jazzy" rhythms heard in the piece.

II. Form: Concerto Grosso

1. Explain that this piece is in the form of a concerto grosso. Unlike a solo concerto, a concerto grosso is written for a group of solo instruments (in this case, three trombones and a tuba) and orchestral accompaniment. Dubensky originally wrote the piece for three trombone and tuba alone, but in the 1930s re-orchestrated it for three trombones and tuba with orchestral accompaniment.
2. Teach all students a simple folk melody on Orff instruments. Divide the class so that a group of four students will play the melody on the Orff instruments while the remaining students play root harmonies. Take turns, allowing different students to be the soloists.
3. Play the recording of the Dubensky "Toccata", (track 6 on the accompanying Youth Concert CD) and challenge students to identify the "solo" sections by raising their hands when a solo passage is heard.

TEKS Connections:

Music 117.12 a, b1(A,B), 2, 3(A,B,C), 5(A); 117.15 a, b1(A,B), 2,3,4; 117.18 a, b(1,2,3,4,5A)

Resources for Teachers

Books

- Apel, Willi. *Harvard Dictionary of Music*. Harvard University Press, 1967.
- Ardley, Neil. *A Young Person's Guide to Music*, 1995.
- Baines, Anthony. *The Oxford Companion to Musical Instruments*, 1992.
- Barber, Nicola. *The World of Music*. Silver Burdett Press, 1995.
- Blackwood, Alan. *The Orchestra: An Introduction to the World of Classical Music*. Milwood Press, 1993.
- Hays, Ann. *Meet the Orchestra*. Gulliver Books, Harcourt Brace Jovanovich, 1991.
- Hoffer, Charles. *Concise Introduction to Music Listening*. Wadsworth Publishing Co., 1984.
- Hoffer, Charles. *The Understanding of Music*. Wadsworth Publishing Co., 1981.
- Kruckenberg, Sven. *The Symphony Orchestra and its Instruments*. Crescent Books, 1993.
- Krull, Kathleen. *Lives of Musicians*. Harcourt Brace Jovanovich, 1993.
- Moss, Llyod. *Zin! Zin! Zin! A Violin*. Simon & Schuster, 1995.
- Nye, Robert & Bergethon, B. *Basic Music*. Prentice Hall, Inc. 1983.
- Van der Meer & Berkeley, Michael. *The Music Pack*. Alfred A. Knopf, Publisher, 1994.

Video

The Dallas Symphony Orchestra's television series for children. *Amazing Music*, features Music Director Emeritus Andrew Litton as your guide to "Emotions in Music", "Pictures in Music", "Families of the Orchestra", and "Jazz". (See p. 47 for order form)

Classroom Materials

Sources for pictures of instruments, books, audio, and videotapes can be found at:

- DSO Symphony Store; call 214-871-4058 for information
- Friendship House; call 1-800-791-9876 for a free catalog
- Music Educator's National Conference (MENC); call 1-800-828-0229 for a free catalog.
- Music in Motion; call 1-800-445-0649 for a free catalog.

Online

www.DSOkids.com	The Dallas Symphony's website for teachers and students
www.playmusic.org	A children's website from the American Symphony Orchestra League
www.nyphilkids.org	The New York Philharmonic's website for teachers and students
www.artsalive.ca	An education website sponsored by the National Arts Centre in Canada
www.sfskids.org	The San Francisco Symphony's educational website for children
www.youtube.com	



Arriving and Departing the Meyerson Symphony Center

Buses

- Arrivals: buses unload in the front of the Meyerson Symphony Center on westbound Flora Street.
- **DO NOT UNLOAD YOUR BUS UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.**
- After students disembark, buses should proceed to their designated parking area. All bus drivers will be given directions on where to park. Please follow directions from Symphony personnel.
- Departures: Students are dismissed by school and directed to their buses. Please follow directions from Symphony personnel.
- Bus drivers: **PLEASE DO NOT LEAVE YOUR BUSES DURING THE PERFORMANCE.**

Cars and Vans

- Schools coming by cars and vans should park in the Hall Arts Center Parking Garage, which is entered from Ross Avenue between Leonard and Pearl Streets. The parking fee for Youth Concert events is \$6.00. Both cash and credit cards are accepted; please note that when using a credit card, there is a \$1.00 service fee.
- When you arrive at the garage, take a ticket and proceed to levels 4 through 7. The Hall Arts Center Garage has an overhead clearance of 7 feet. On level 3 of the parking garage, there is a walk-through into the lower level of the Symphony Center. After parking, take the Symphony Center elevators to the Lower Lobby. Assemble your group in the Lower Lobby. A volunteer will guide you to the Main Lobby. Please do not come upstairs until your entire group has assembled. An elevator is available for the physically challenged.

A note to schools arriving in carpools: Please provide all of your drivers with a map and clear instructions on where to park (Hall Arts Center Parking Garage). Following identical routes is recommended so that your group arrives at the Meyerson at approximately the same time. Be sure all drivers and chaperones know to meet in the **Lower Lobby**. Please do not come upstairs until your entire group has assembled.

Bus Directions to the Meyerson Symphony Center

From Southbound I-35E Stemmons, east on Woodall Rodgers Freeway (exit marked “to Houston, I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

From Northbound I-35 Stemmons, east on Woodall Rodgers Freeway (exit marked “to Sherman I-45 and US-75”), exit at Griffin Street. Take Griffin Street to Ross and turn left. Take Ross to Routh Street and turn left. Take Routh to Flora Street, turn left and pull up in front of the Meyerson to unload.

From Central (US-75), I-30 or I-45, west on Woodall Rodgers (366), take the Pearl Street exit and stay in the far left lane. U-turn onto Woodall Rodgers Access Road going east. Turn right on Routh, turn right on Flora and pull up in front of the Meyerson to unload.

From downtown or East Dallas, north on Pearl Street, turn right onto Ross Avenue. Then turn left on Routh, and left on Flora. Pull up in front of the Meyerson to unload.

From the Dallas North Tollway, south on the Tollway, after the main toll plaza, stay in the left lane and take the Hines Blvd. exit on the left towards downtown. Continue to follow signs to downtown, Pearl Street and the Arts District. Turn slightly left to access Pearl Street, then stay on Pearl to Ross Ave. Turn left on Ross to Routh. Turn left on Routh, turn left on Flora and pull up in front of the Meyerson to unload.

Cars: Access the Hall Arts Center Garage from Ross Avenue, near the corner of Ross and Crockett.