“Rhythms and Patterns”

Kinder Concert 2020 Canton Symphony Orchestra
Learning Materials
PreK - 1st Grade
The Canton Symphony Orchestra presents the “Rhythms and Patterns” learning materials. These lessons will challenge students to see how math and music are intertwined. With orchestral music, students will discover patterns in music through these unique lessons. By looking for patterns, these activities will creatively demonstrate the common ground between math and music, and show their deep connection.

Use the following learning materials in lieu of our traditional concert experience to give students a glimpse of what would have been discussed at the concert. Provided are both simple and advanced musical activities that can be done in the home. Look through the activities and choose what will work for you.

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(For a link to all music recordings, visit https://www.cantonsymphony.org/kinder-concert/)

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Kinder Concert 2020 - Vocab List

• Overture - an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

• Opera - a form of theatre in which music has a leading role and the parts are taken by singers.

• Symphony - an elaborate musical composition for full orchestra, typically in four movements, at least one of which is traditionally in sonata form.

• Musical Form - the structure of a musical composition or performance.

• Pattern - a regular and intelligible form or sequence discernible in certain actions or situations.

• Melody - a sequence of single notes that is musically satisfying.

• ABA Form/Ternary form - sometimes called song form, is a three-part musical form consisting of an opening section, a following section and then a repetition of the first section.

• Beat - the basic unit of time in music

• Ostinato - a continually repeated musical phrase or rhythm.
Simple Musical Activities

Use music from the link on page 2 or choose your own music.

1) Let's see if we can create a musical instrument from supplies that we have at home.

Ideas: a drum made from a cardboard paper roll and a balloon; or a horn from a plastic tube or straw, maracas from rice or beans in a box, xylophone from wooden blocks, etc.

2) Listen to music and create a dance or set of movements. Are you doing the same movement when the music sounds the same and a different movement when the music sounds different? Does your movement match the music when it is lively or when it is peaceful? How would you describe the music?

3) Color a picture to match a piece of music. Why did you choose the colors you used?

4) Make up a story to match a composition, or choose five words that would describe a composition. (Use descriptive words such as: dramatic, calm, relaxing, energetic) If you are older, think of synonyms that go with the music or list opposites.

5) Read a book that you like. Can you create a short melody that you could sing along with that book? Sing the melody every time that character or idea is repeated in the story.
Gioachino Rossini (1792-1868)

Fun Facts:
- Wrote 39 operas
- Both of his parents were musicians
- He wrote both comic and series operas
- Huge fan of Beethoven and got to meet him in 1822

**Barber of Seville - (Il barbiere di Siviglia)**

Opera buffa (comic opera) in two acts which premiered in 1816. Considered one of the greatest masterpieces of comedy in music. It has withstood the test of time and is a popular piece over 200 years later.

Based on the first of three plays by Pierre Beaumarchais. Another famous opera, *The Marriage of Figaro* by W.A. Mozart, is based on the second of these plays. The opera revolves around a barber named Figaro.

Seattle Opera 2017 production of The Barber of Seville.
Activity One: Introduction to Opera

**Materials:** recording of music, writing utensils

**Music:** Overture to *The Barber of Seville* -
www.youtube.com/watch?v=qlrqdMXM0u0

**Activity:**

Talk to the students about operas using the following as a prompt.

“Do you remember watching movies and reading books? This means that you got to watch or hear a story!” People have been telling stories for a very long time. Have you ever heard someone sing a story? I will sing a short story to you.

Instructor improvises a tune, using words such as: *Yesterday I went to town, went to town, went to town. Yesterday I went to town and then I got a haircut.*

Would any of you like to try and sing a short story? *Student improvises a short story. Student may need a prompt such as the weather, family, etc.*

Sometimes classical music composers want to tell a story through their music. If a long story is sung, it is called an opera. If the story is shorter, it is called an operetta. If the story if funny, it might be called a comic opera. Along with the singers, opera’s use a symphony orchestra to play the music the singers sing to.

Let’s listen to the piece of music from an opera and see if we can imagine what the story might be about!”

Play the recording of the Overture to *The Barber of Seville*. As the students are listening, have them tell you what words they think of (emotions, nouns, etc.). The piece is about 7 minutes long. You can choose to listen to the whole piece or a section.

Once you have listened to the piece, have the students create their own story to go along with it, like they are the opera singers.
Activity Two: The Form of an Opera

Materials: Story from Activity One

Music: Overture to *The Barber of Seville* - www.youtube.com/watch?v=qlrqdMXM0u0

Activity:

Take the story the students created in activity one and find the beginning, middle and end. Explain that this is the form of the story. If you took out one of these three parts, the story would not make sense.

Operas are the same way. They also have a form just like a story and each part of the form has a special name.

Beginning = Overture

Middle = Act (Act 1, Act 2, etc.)

End = Finale

The piece that we wrote a story to is the Overture to the opera *The Barber of Seville*. If it is the overture, where does it happen in the story? *beginning*

What is the purpose of the beginning of the story? *To set the scene, introduce characters, other answers.*

The purpose of an overture is the same! It introduces the music the audience will hear the rest of the story!

*The Metropolitan Opera is offering free live stream of performances. Use this as a way to watch an opera from your own home! - https://www.metopera.org/*
Joseph Haydn
(1732 - 1809)
• Contributed so much to musical form that he got two nicknames!
  • The Father of the Symphony
  • The Father of the String Quartet
• Friend and mentor to both Mozart and Beethoven
• He wrote 104 symphonies

Joseph Haydn - Symphony No. 60

Haydn wrote this symphony in 1775 and is nicknamed “The Distracted”. It contains several deviations from typical symphonic form and includes several musical jokes.

The CSO will be using the 6th movement from the 60th symphony in these learning activities. We will be focusing on changes in the typical musical form that Haydn uses.
Activity One: History of Symphonic Form

**Materials:** recording of music

**Music:** Haydn Symphony No. 60, movement 6 - https://www.youtube.com/watch?v=m57QImuV294

**Activity:**

Define a symphony: an extended musical composition in Western classical music, most often written by composers for orchestra.

A Symphony is a long piece of music written for an orchestra. They have many parts to them or movements. When they first were being formed they had three movements, but about halfway through Haydn’s life, symphonies started having four movements! The typical pattern is for them to look something like this.

1. An opening movement (sonata or allegro)
2. A slow movement (ex: adagio)
3. A dance-like movement (minuet or scherzo with trio)
4. An ending movement (allegro, rondo or sonata)

What are some other things in music that follow a pattern or specific form? Operas, dances, etc.

In Haydn’s 60th Symphony, he breaks away from the pattern. Instead of four movements, he wrote six! Why do you think he did that? To surprise the audience, etc.

Surprise! Haydn doesn’t just change the form of the symphony to break from the pattern, he adds another surprise in for the audience. (Listen to the 6th movement and have them listen for the surprise. The surprise is when Haydn has the violin’s “tune” in the middle of the piece.)

Classical music usually follows a pattern, but sometimes, composers will break from the pattern to make the music more interesting and surprise the audience.
Activity Two: The Families of the Orchestra

**Materials:** attached handouts, cutouts of instruments

**Activity Part 1:** When the pattern for the form of the symphony was created, a pattern for the setup of an orchestra was also created. The instruments we see in the orchestra today are the same instruments that played in Haydn’s symphonies.

**Review the families of the orchestra:** Instruments are grouped into families just like humans because instruments can be related. They make sound the same way and have other things in common! Instruments are listed smallest to biggest. The big instruments make the lowest sounds and the smallest instruments make the highest sounds!

**String Family:** Make sound by vibrating a string. They are typically made of wood and have the same basic shape. Instruments include violin, viola, cello, bass and harp (makes high and low sounds)!

**Woodwind Family:** Make sound by using air to vibrate a reed or blow air across an opening in the instrument. All use to be made of wood and now some are made of metal. Instruments include flute, oboe, clarinet, and bassoon!

**Brass Family:** Make sound by “buzzing” your lips together and blowing air into the instrument. They are all made of metal, specifically brass. Instruments include trumpet, french horn, trombone and tuba!

**Percussion Family:** Make sound by hitting the instrument with your hands or a mallet. There are many instruments in this family like drums (bass drum and timpani) and xylophones. This family has the most instruments!

**Using the attached orchestra chart, have the students color each family group a specific color.**
Activity Part 2:

**Materials:** attached handouts, cutouts of instruments

Have the student list attributes of the instruments on the instrument handout. What shape do they look like? What do they have in common? What color are they? How long do you think they are? Would they play high or low notes? Which instrument family are they in? And so on.

After they have given them attributes, label the instruments by name. See if they already know the instrument, if not do it together.

After they name the instrument, put them into their families. (Cut out each instrument and group them together on the board. If possible put them in a formation that looks like the orchestra chart.)

Key: 1 - Bass drum, 2 - Bassoon, 3 - Harp, 4 - Trumpet, 5 - Cello, 6 - French Horn, 7 - Clarinet, 8 - Violin, 9 - Double Bass, 10 - Flute, 11 - Timpani, 12 - Viola, 13 - Oboe, 14 - Tuba, 15 - Trombone, 16 - xylophone
Amilcare Ponchielli (1834-1886)

- Wrote his first symphony by the time he was 10
- Wrote his first opera in 1856
- His most famous opera is *La Giocanda*
- Taught Puccini at the Milan Conservatory (Puccini also wrote famous operas!)

Amilcare Ponchielli - Dance of the Hours from *La Giocanda*

Dance of the Hours is a ballet within the third act of *La Giocanda*, the most famous opera by Ponchielli. This music has been used in Disney’s *Fantasia* and inspired Allan Sherman’s biggest hit “Hello Muddah, Hello Fadduh (A Letter from Camp)”

At the Kinder Concert the CSO will be playing only the first A B A portion of the piece. The “B” section famously used in Sherman’s song (Take Me Home section) will not be played.
Activity One: Musical Form

**Materials:** Shapes attachment

**Music:** any ABA form song

Examples:

- Old MacDonald Had a Farm (Nursery Rhyme)
- Twinkle, Twinkle, Little Star (French Folk Song)
- Get On Board, Little Children (African American Spiritual)
- Ton Moulin (French Folk Song)
- He Sings with His Feet (Carmino Ravosa)

**Activity: ABA Form**

Explain ABA Form: The structure that makes up a song or a piece of music is called musical form. We label different part of the form using letters, numbers or maybe shapes! When parts of a song sound similar we give them the same letter/number/shape. When they sound different we give it a different letter/number/shape.

Choose a song for the children to sing. Play once on the piano (or find a video on youtube), or sing it for them so they are familiar with the tune. Old MacDonald is being used as the example)

1. Play the A part of the song - assign it the triangle (*old MacDonald had a farm...*)

2. Play the B part of the song - ask the students if it is the same of different than the first section. Assign it the circle (*with a quack quack here...*)

3. Play the repeated A part of the song and repeat step 2. (*Old MacDonald had a farm...*)

4. Play through the whole song with the students pointing to the correct shape.

This song starts with A(triangle) then goes to B(circle) then back to A(triangle), so we call this ABA form!
Activity Two: ABA Song

**Materials:** oreo cookies (optional)

**Music:** Dance of the Hours: 2:03-3:32
https://www.youtube.com/watch?v=W3ILbnHhAzk

**Activity:**

Let’s use 2:02-3:32 of Dance of the Hours by Ponchielli. Listen to Dance of the Hours and figure out where the A and B sections are. When you hear the A section, move your hands back and forth like a clock ticking. When you hear the B section, wiggle your fingers quickly.

To reinforce ABA form, sing the following song to the tune of Dance to the Hours. Use the oreo cookies as a visual if possible.

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**COOKIES AND CREAM**

To the tune of “Dance of the Hours” first ABA repetition after introduction

Time markings are to help you know where the words go with the music

(2:02) PART A

Hello Cookies! - Hello Cream!
Are you real or just a dream?
Though your filling’s smooth and yummy,
Chocolate cookies on the outside, you can make us “crummy.”

,(2:21) Cream’s like “B Parts” in our songs
In the middle it belongs.
But the chocolate is the first part
And the last part as the music moves along.


(2:36) PART B
First the “A Part,” then the “B Part,” then the “A” again.

Listen to the tune. Fa la la la la,

Makes you want to croon. Fa la la la la,

(2:44) First the “A Part,” then the “B Part,” then the “A” again.

Ponchielli’s dance. Fa la la la la.

Makes you want to prance. Fa la la la la.

Fa la la. We’re the “B Part.” Fa la la.

(Interlude 2:55)

(3:02) PART A
Hello Cookies! - - Hello Cream!

Are you real or - - just a dream?

Though your filling’s - - smooth and yummy,

Chocolate cookies on the outside, you can make us “crummy.”

(3:17) Front and back or - - top and bottom

Want those A parts? - - Music’s got ’em.

Plus the B parts - - in between.

ABA FORM! Hope you think it’s pretty keen!
Georges Bizet
(1838–1875)
• French composer from the Romantic era
• Won the Prix de Rome, an award given to artists
• His opera Carmen may be the most well known opera ever written but he did not live to see its success
• Very accomplished pianist but rarely performed in public

Georges Bizet- Prelude from Carmen

Carmen is a four act opera written by Georges Bizet in 1874. The libretto (story) is based on a play by Prosper Mérimée. Several arias from this opera are widely known including the "Habanera" from act one and the "Toreador Song" from act two. The music has been revised many times and it has been re-orchestrated by other composers.

The Metropolitan Opera is offering free live stream of performances. Use this as a way to watch an opera from your own home! - https://www.metopera.org/
Activity One: Beat and Rhythm

**Materials:** musical recording

**Music:** Prelude to Act I of *Carmen* -
https://www.youtube.com/watch?v=pmuFOuh3QHs

**Activity Part One: Keeping a Steady Beat**

1. Have the students place their hand on the chest to feel the steady beat of their heart. A steady beat is like the beat of the heart. Have them tap along with the beat of their heart to feel the steady beat.

2. Listen to the Prelude to Act I of Carmen. Have the students tap their chest/shoulders/knees in time with the music. (or some-other time keeping technique)

3. Explain that the beat stays the same even when the melodies change.

**Activity Part Two: Beat vs. Rhythm**

1. Have the students tap/clap a steady beat. Instructor claps/sings different rhythms over the steady beat. *(If you don't feel comfortable coming up with your own, listen to Carmen again and clap the melodies that change over the steady beat)*

2. Do this same activity, but have a student try clapping a different rhythm. You can also have students repeat a pattern after you.

3. Use the song BINGO to demonstrate the difference between beat and rhythm. Clap a steady beat while singing BINGO over the beat. The beat stays the same but the words move in a different rhythm over the steady beat. Ex: B-I-N-G-O (or long-long-short-short-long) over the steady beat.

*This same thing happens in Beethoven Symphony No. 7 movement 2. We will explore this and the idea of ostinato in the next activity.*
Ludwig van Beethoven (1770 - 1872)
- His career can be divided into three periods: early, middle, and late
- He was very short! Only 5'3"
- Beethoven became deaf as he got older
- He was the third Ludwig Van Beethoven in his family
- Took lessons from Joseph Haydn (the Father of the Symphony)

Ludwig van Beethoven - Symphony No. 7, 2nd Movement

This symphony was a great success but the second movement was the most popular (it was encored at several performances). It showcases his grand ability to write for strings. It is fairly simple, relying on an ostinato as the building block for the entire movement.
Activity One: Ostinato

**Materials:** scarves (optional)

**Music:** Beethoven Symphony No. 7, 2\textsuperscript{nd} Movement: beginning - 2:45
https://www.youtube.com/watch?v=mgHxmAsINDK

**Activity Part One: What is an ostinato?**

- Teach the students the ostinato pattern from the 2\textsuperscript{nd} movement of Beethoven 7\textsuperscript{th} Symphony using the words long and short. (long-short-short-long-long)

An ostinato is a rhythmic pattern that continues through a piece of music. In Beethoven’s 7\textsuperscript{th} Symphony 2\textsuperscript{nd} movement, the ostinato continues throughout the first two and a half minutes. It changes instruments, but the pattern never stops.

- Listen to Beethoven Symphony No. 7, 2\textsuperscript{nd} movement so the students can hear the ostinato.

**Activity Part Two: Keep the Ostinato Going!**

The ostinato continues in Beethoven, but there are melodies that are played over the top. Play the 2\textsuperscript{nd} movement again but doing the following activity.

- Spilt into two groups (if possible). One group will clap the ostinato and the other will walk around doing free movement (with scarves) to the feel (and visually see) melodies that play over top of the ostinato.

The ostinato is a constant rhythm that keeps the music moving forward but Beethoven makes it more interesting by adding melodies on top. They have different rhythms but they go together.

- Switch the roles of the groups so the students can feel how the ostinato keeps the music moving and gives a foundation to the melodies and their free movement.
Johann Strauss II
(1825-1899)

- Son of famous composer, Johann Strauss
- Wrote light music, particularly dance music and operettas
- Composed over 500 dance pieces
- Sided with the revolutionaries in the 1848 Austrian Empire revolutions (opposite side of his father)

Johann Strauss II - Overture to *The Gypsy Baron*

An operetta in three acts written in 1885. It has many dance elements and Hungarian influence.

This is not included in activities, but feel free to look up Hungarian dances on Youtube and try to learn them! It is a very fun passtime.
Activity One: Discovering Resolution

**Materials:** Piano or virtual piano (https://www.onlinepianist.com/virtual-piano)

**Music:** Any song using popular pop chord progression I (1) - vi (6) - IV (4) - V (5) (or other variation ending with the V chord). (C major - a minor - F major - G major). If you don’t feel comfortable playing the piano, simply look up one of the following songs on Youtube)

- “I Will Always Love You” - Dolly Parton / Whitney Houston
- “Heart and Soul” - Larry Clinton (popular piano piece)
- “Stand By Me” - Ben E. King
- “Can You Feel the Love Tonight” - Elton John
- “Perfect” Ed Sheeran

**Activity: What is “Home-base”?**

Start playing the popular pop chord progression I - vi - IV - V to establish a key in the students ear.

“A chord progression is like a baseball field, in order to score and get to home-base you have to run around the bases.” Stop/pause on the V chord. Ask the student if that chord feels like the end of the progression. No! This is like 3rd base, it is almost a home run but not quite.” Use the attached baseball visual to show students the movement of a chord progression.

Continue this with different chords (avoiding tonic/I) and then hit the tonic (I) chord. Repeat this activity in different keys (if possible) and ask the students to identify when “home-base” is found.

Try playing different popular songs so students can hear the resolution in popular music.
Activity Two: Finding the End of Music

Materials: recording

Music: Gypsy Baron Overture: 5:45 - end
https://www.youtube.com/watch?v=h7lGagejBmo

“Home-base” = Harmonic Resolution

“The reason why a piece of music reaches “home-base” or feels like it is done, is because of something called harmonic resolution. This happens when we wander around in music (like what I did on the piano in the last activity) and finally come back to the first note/chord - tonic!”

Listen to the Gypsy Baron Overture (5:45 - end) and point out every time the piece almost ends but keeps going. What makes the end of the piece feel like the end? (It is loud, the “home-base” chord, etc.)