

# Flynn Student Matinee Study Guide

06-07



Vermont Symphony  
Orchestra:  
"Go For Baroque!"

# Welcome to the 2006-2007 Flynn Student Matinee season!



## Congratulations!

By attending a performance in the Flynn's Student Matinee Series you are joining more than 43,000 children and teachers from Vermont and neighboring states in valuing the educational and inspirational power of live performance. By using this study guide you are taking an even greater step toward understanding the value of the arts, and implementing them as vital and inspiring educational tools. This guide will help you and your students to anticipate, investigate, and reflect upon your experience at the Flynn. The study guide contains:

- Information about the show's content and the company who will present it
- History and vocabulary of the art form
- Contextual background on historic or cultural connections to the performance
- Activities designed to engage and sustain your students' interest before, during, and after the show
- Resources to help extend your exploration of the art form & content
- A hand-out sheet to send home to parents, so they can engage their children in discussion about the show

We're so glad to have you join us for another exciting season of Student Matinees. Enjoy the journey, and enjoy the show!

*-Education Staff*

## Vermont Standards

This performance and the preparation and activities contained in this guide directly address several of Vermont's Educational Standards, including:

- 5.1 Eras and Styles**—Students demonstrate understanding of the historical eras, styles, and evolving technologies that have helped define forms and structures in the arts, language, and literature.
- 5.2 Times and Cultures**—Students demonstrate how literature, philosophy, and works in the arts influence and reflect their time and their local and regional culture.
- 5.31 Music**—Students use the elements of vocal and instrumental music, including rhythm, pitch, timbre, and articulation.
- 5.32 Music**—Students translate an idea into music notation or sound.

## Thank you!

The Flynn Center gratefully acknowledges the **George W. Mergens Foundation** for its generous underwriting of the entire Student Matinee Series. We appreciate the additional support of the **Lintilhac and Oakland Foundations** which also help to make the matinees possible.

Special thanks to **Burlington City Arts, Chittenden and the Turrell Find** for sponsoring this show.

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# The Orchestra



The VSO is one of the oldest orchestras in the country; in fact, it is **the** oldest state-supported orchestra. It was founded in 1934, at which time the musicians in the northern part of the state and those in the southern part used to rehearse separately and then join forces for concerts! The VSO is now a fully professional ensemble, with musicians drawn mainly from the New England area. Although they are based in Burlington, they play all over the state. Educational concerts are an important part of their mission. Last year they presented 167 youth performances! A total of 158 schools in 132 towns participated, and they estimate they reached nearly 26,000 schoolchildren. The VSO and the Flynn Student Matinee Series co-present this annual concert.

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## The Show

"Go for Baroque" focuses on the style of music we call Baroque (loosely defined as the music written between around 1600 and the late 1700's). Many of the musical illustrations are drawn from Vivaldi's most famous work, "The Four Seasons." The show

is performed as an informal presentation laced with humor in which students will be familiarized with the hallmarks of baroque music. Narrator Janet Polk (VSO principal bassoonist) will talk about Vivaldi's orphan orchestra and point out the descriptive passages in the Four Seasons (dogs barking, slipping on the ice, bird calls, etc.).

The four families of instruments will be introduced, with demonstrations by the instruments represented, as follows:

**Woodwinds:** piccolo, oboe, and bassoon

**Brass:** French horn

**Strings:** violin, viola, cello, and bass

**Percussion:** harpsichord



The terms "continuo," "concertmaster," "pizzicato," and "trill" will be explained and illustrated.

And don't forget to... Expect the

unexpected! Don't be surprised if the show includes a powdered doughnut, a sewing machine, pepperoni, and plumbing!

During the concert, the VSO will also play part of a piece called "On October Ground" which was commissioned by the VSO in May of 1999. The journey from the early 1700's to the late 1900's will take us on a musical time machine ride--hearing snippets of Beethoven, Rossini, Tchaikovsky, and Copland along the way!

And you never know if there might be a quiz at the end of the performance....sharp-eared listeners may have a chance to win prizes!

# Instruments to Look Out For!

## Strings

- 11 violins
- 4 violas
- 3 cellos
- 2 basses

## Woodwinds

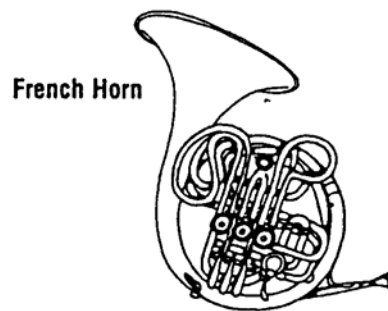
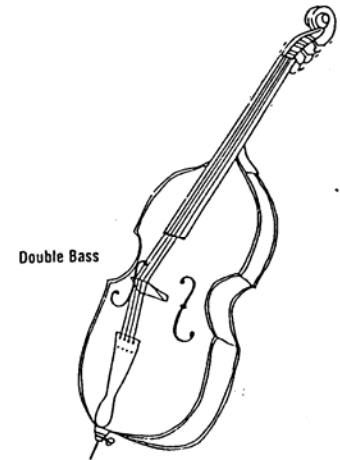
- 1 piccolo
- 2 oboes
- 1 bassoon

## Brass

- 2 French horns

## Percussion

- Harpsichord



# One Composer



**Thomas L. Read**, the composer of “On October Ground,” has appeared throughout New England and in Boston, New York, and Baltimore as a violin soloist, conductor, and chamber musician.

He has been a member of such ensembles as the Vermont Contemporary Music Ensemble, the

Vermont Symphony, the Baltimore Symphony, and the Saratoga Festival of Baroque Music. His music is published by Tunbridge Music, C.F. Peters, and the American Composers’ Alliance, and his catalogue includes works for small ensembles, solo voice, chorus, orchestra, piano, and musical theater.

He has received commissions from solo performers and from such organizations as the Vermont Brass Quintet, the Pittsburgh New Music Ensemble, Royall Tyler Theater, the Fleming Museum, and the Vermont Youth Orchestra Association. He has also received fellowships and awards from the Vermont Arts Council, the MacDowell Colony, and the Charles Ives Institute.

His work, *Alcyone*, an hour-long melodrama for narrator, chorus, accordion, marimbas, steel drums, and synthesizer, written in collaboration with the noted author, F.D. Reeve, was premiered at the Barbican Centre in London as part of its “Inventing America” festival. Dr. Read is currently Professor of Music at the University of Vermont in Burlington, where he teaches courses in theory and composition. He has also served as conductor of the Vermont Youth Orchestra. He lives in Burlington with his wife Evelyn, also a violinist.

# His Composition



Composer Thomas Read says: “For the Vermont Symphony Orchestra’s fall foliage chamber orchestra tour, I composed music in the spirit of Vermont life and

place. Words from a poem by F.D. Reeve, who lives in Wilmington, Vermont, form an invocation and title for my composition. The poem itself offers a sympathetic and appropriate complement to my music, and with the author’s enthusiastic consent, I quote it below in its entirety.”

## “Hiking Up Mt. Abraham”

Honey in the sun-warmed sainted air,  
The cool height where the hawks circle,  
The far blue hills in painted hues,  
The last white flowers washed in evening light,  
Then the stars floating on a clear cold pool.

Great god of the mountains, unfold the world  
As Old Jehovah dedazzled Job.  
Wasn’t it you laid the earth’s foundations,  
Set the pillars of Hercules, gave birth  
To the sky, and colored the autumn leaves?

Come, marshal the clouds, scatter the sunlight,  
Make grass grow on October ground.  
Aldebaran’s guide, loosen Orion’s belt,  
Pass down the lightning, lend us your deathless  
strength,

In the immortal night let us hear each other’s sound.

# The Conductor

Because our music director, Jaime Laredo, is often traveling, the VSO also has an associate conductor.

**Anthony (“Tony”) Princiotti** was born in Connecticut, where his dad was a music teacher. He began playing the violin when he was four, and studied at the famous Juilliard School in New York City and at Yale University. He knew by the 10<sup>th</sup> grade that he wanted to be a conductor. In 1987 he received a conducting fellowship to study at Tanglewood with Leonard Bernstein.



His favorite composers are Bach, Mozart, Beethoven, Brahms, and Mahler. (“Too hard to choose just one!”) In his spare time, he runs (45-50 miles a week), plays basketball, and does Tai Chi. He is a huge Patriots and Red Sox fan (but hates that they traded Nomar). In the summer, it’s not unusual to see Tony come riding up to a concert on his motorcycle! His pet peeve is people that are self-centered.

Tony has been the music director and conductor of the Dartmouth Symphony Orchestra for eight years, and has recently been named music director of the New Hampshire Philharmonic. As a violinist, he was for years a member of the renowned Apple Hill Chamber Players.

Tony enjoys lots of different kinds of music besides classical: swing, rock and roll, soul, some folk music, and some old-time country music. He lives in Walpole, NH, with his 13 year-old daughter Nora, who plays the violin.

## “Go for Baroque!” Study CD

Track 1: Haydn, Symphony No. 1, first movement – The Hanover Band, Hyperion

From Vivaldi’s “The Four Seasons” – The Scottish Chamber Orchestra, IMP

Track 2: Spring, first movement

Track 3: Spring, second movement

Track 4: Summer, third movement

Track 5: Fall, first movement

Track 6: Winter, first movement

Track 7: Winter, second movement

All teachers attending this show should have already received this CD in the mail.

Email  
[sms@flynncenter.org](mailto:sms@flynncenter.org)  
if you would like a CD.

Track 8: Thomas L. Read, On October Ground – The Vermont Symphony Orchestra

# The Narrator



**Janet Polk** earned her Bachelor's degree in music education at the University of Massachusetts and her Master's in music history at the University of New Hampshire. She taught K-6 classroom music in the Montague, Massachusetts, public schools for five years. Currently, Janet is the principal bassoonist of the Portland (Maine) Symphony and Vermont Symphony Orchestras.

As a member of The Block Ensemble, she was a prize-winner in the 1988 International Concert Artists Guild Competition. In addition to her performing career, Janet teaches bassoon at the University of New Hampshire and Dartmouth College and is a guest artist on an instructional video for beginning bassoonists through Warner Brothers Publications.

She lives in Nottingham, NH, with her husband Keith, a French horn player. Janet enjoys gardening, bird-watching, and mystery novels.

# Youth Soloist



**Armando Veve**, a senior at South Burlington High School, began playing the flute in sixth grade, and decided to pick up the piccolo that same year. With a lot of practice and dedication, Armando received the top score for piccolo in the state of Vermont his freshman year in high school. His sophomore year, he received top score for piccolo in the All-New England Music Festival.

Armando has played with the Vermont Youth Orchestra Association since he was in seventh grade, starting with Vermont Youth Flutes, and has performed with the Vermont Philharmonic multiple times.

Recently, Armando received an Honorable Mention for his piccolo performance for the All-State Music Festival Scholarship. He also took

second prize in the "Vermont Young Musician Award" contest earlier this year.

He enjoys drawing and painting, and hopes to major in Illustration in college. Armando currently studies under Karen Kevra. "Without the guidance Karen has given me, I would not have gone as far as I have. Thanks, Karen, for everything!"

# “Baroque”

In the arts, **Baroque** is both a period and the style that dominated it. The Baroque style used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, literature, and music. The style started around 1600 in Rome, Italy, and spread to most of Europe.

In music, the term Baroque applies to the final period of dominance of imitative counterpoint, where different voices and instruments echo each other but at different pitches, sometimes inverting the echo, and even reversing thematic material. The basic melody of the piece is often heard immediately at the beginning. For the rest of the composition, the music is typically regular and repetitive. Baroque melodies were frequently very technically difficult, consisting of sequences to create a feeling of moving forward to the end. Rhythms were also very driving and persistent in character. Melodies and harmonies were supported by the bass part, or foundation, which was labeled “figured bass” or “continuo.” Simple loud and soft dynamics, called “terraced,” were naturally set up by musicians when playing in alternation. Performers were supposed to embellish with ornamentation the notes the composer wrote on the page.

The word *baroque* derives from the ancient Portuguese noun “barroco” which is a pearl that is not round but of unpredictable and irregular shape. Hence, in informal usage, the word **baroque** can simply mean that something is “elaborate,” with many details, without reference to the Baroque styles of the seventeenth and eighteenth centuries.

In modern usage, the term “Baroque” may still be used, usually pejoratively, to describe works of art, craft, or design that are thought to have excessive ornamentation or complexity of line, or, as a synonym for “Byzantine,” to describe literature, computer programs, contracts, or laws that are thought to be excessively complex, indirect, or obscure in language, to the extent of concealing or confusing their meaning. A “Baroque fear” is deeply felt, but utterly beyond daily reality.

## Baroque music

In music, the *Baroque* period overlaps with that of Baroque art, but was a slightly later period. J.S. Bach and George Frederic Handel are often considered the ultimate Baroque figures.

Many debate to what extent Baroque music shares aesthetic principles with the visual and literary arts of the Baroque period. An obvious, shared element is a love of ornamentation, and it is perhaps significant that the role of ornament was greatly diminished in both music and architecture as the Baroque gave way to the Classical period.

The word “Baroque,” like most period or stylistic designations, was invented by later critics rather than practitioners of the arts in the 17th and early 18th centuries. It should be noted that the application of the term “Baroque” to music is a relatively recent development. The first use of the word “Baroque” in music was only in 1919, by Curt Sachs, and it was not until 1940 that it was first used in English.



Adoration, by Peter Paul Rubens. Dynamic figures spiral down around a void: draperies blow: a whirl of movement lit in a shaft of light, rendered in a free bravura handling of paint.

# Antonio Vivaldi (1778-1741)

**Antonio Vivaldi** was an Italian composer, and a virtuoso violinist. He is remembered today chiefly for the enormous number of concertos he composed throughout his lifetime, starting when he was a teenager. Of his more than 500 concertos, nearly 300 are for violin and strings, or for string orchestra alone.

Vivaldi most likely learned the violin from his father, who was also a violinist. Antonio was such a brilliant performer that he was actually listed as a tourist attraction in his home town of Venice! After taking holy orders to enter the Catholic Priesthood, he became known as the “Red Priest,” because of his flaming head of red hair. In 1703 he was appointed director of concerts at the *Opedale della Pieta* in Venice, an orphanage for girls, whose residents were recruited into a renowned choir and orchestra. Vivaldi’s music was extremely popular, and he traveled a great deal over Europe, spreading his fame as a violinist and composer.

Vivaldi lived near the end of the Baroque period, which lasted from about 1600 to 1750. It was an exciting time to be alive. The spirit of adventure and discovery filled the air. Astronomers like Copernicus and Galileo looked high into the heavens and learned that the Earth revolves around the sun.



In the Baroque period, buildings of grand design were built, with lots of detailed decoration. These grandiose structures inspired art, furniture, gardens, clothes, and even hairdos. Strong colors, dramatic effects, splendor, and a sense of spontaneity were all features of the baroque style. The word “awesome” would be appropriate to describe much baroque art, architecture, and music.



The Baroque period was not all pleasure and joy though. There were no luxuries (we would say necessities) like ovens, washing machines, indoor plumbing, or central heating. Needless to say, no radios, televisions, or cell phones either. Only a few people lived well under the aristocracy. Most worked much harder and longer hours than people do today. And many suffered under the rule of kings, queens, and emperors. Democracy such as we enjoy now was still far in the future.



Anton van Leeuwenhoek found a whole new world under the microscope: bacteria, blood cells, and much more. William Harvey discovered the circulation of blood.



Vivaldi’s home city of Venice was, and still is, one of the most magnificent in all Europe. Tourists loved Venice. When Vivaldi lived there, the city had a population of about 150,000, which was large for the time. Venice is a city built on water, with canals instead of streets. It is also a city of splendid churches, grand palaces, and beautiful theaters. The baroque love for extravagance and lavish effects is seen at its best in the huge basilica of St. Mark’s.

# The Four Seasons, Op. 8

The Four Seasons is arguably Vivaldi's most famous composition— a set of four violin concertos, each depicting a season of the year, "The Four Seasons."

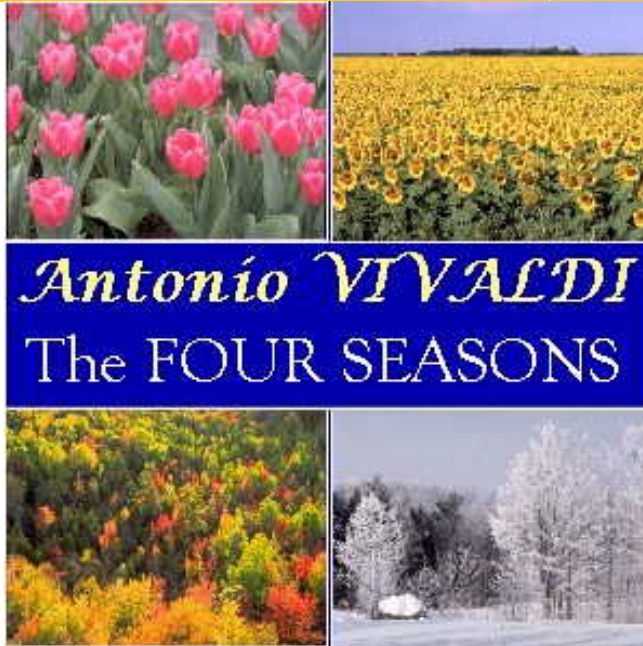
There are many, many recordings of this work. Feel free to share it in its entirety with your students if you so desire!

Vivaldi followed the usual pattern of his era in these concertos by framing a melodious or dramatic slow second movement with lively first and third movements. This format is popularly known as "fast-slow-fast." Vivaldi's solo parts are technically somewhat less challenging than Bach's, but they are certainly far from simplistic.

Each of these four concertos is preceded by a sonnet (perhaps written by Vivaldi). The music faithfully follows the feelings and ideas expressed in the sonnets. See page 11 for the original sonnets.

**Spring ("La primavera")** - Birds, fountains, and zephyrs herald the return of spring. Swift scales and low tremolos announce a thunderstorm. The slow movement describes a goatherd's slumber, punctuated by the barks of his wide awake dog (in the violas). A rustic dance, suggesting the drone of a bagpipe, closes the concerto.

**Summer ("L'estate")** - The opening phrases droop, along with "man and beast" in the oppressive heat. Cuckoo, turtledove, and goldfinch are interrupted



by rushing violin scales depicting "impetuous winds" and a violin solo representing the shepherd who fears a storm. In the second movement, the shepherd tries to doze but is bothered by flies and gnats. An "impetuous summer storm" complete with lightning in the violins and thunder in the cellos and basses makes up the Presto movement.

## Fall ("L'autunno") -

Peasants celebrate the harvest with an energetic dance. A drunkard falters, lurches, and dances wildly. Suddenly the tempo slows to a Larghetto, as the revelers collapse into sleep. Their sleep deepens in the middle movement, which gets softer and softer. A hunting call predominates thematically in the last movement, as "with horns and hounds and guns" the hunters pursue and eventually catch their quarry.

**Winter ("L'inverno")** - Shivers, a bitter wind, running and stamping feet in an effort to keep warm, and chattering teeth are all sketched in musical terms. Violin pizzicatos in the Largo movement portray raindrops outside the window of those who sit contentedly in front of a fire. The finale opens with a sequence of slithering phrases describing the dangers of navigating on treacherous ice. Disjointed figures towards the end show that someone has fallen among the broken floes. But the very last measures indicate that everyone is well and safe indoors.

# Vivaldi's Sonnets: The Four Seasons

## Spring

*Allegro:* Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes.

Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds take up their charming songs once more.

*Largo:* On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

*Allegro:* Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.



## Autumn

*Allegro:* The peasant celebrates with song and dance the harvest safely gathered in.

The cup of Bacchus flows freely, and many find their relief in deep slumber.

*Adagio molto:* The singing and the dancing die away as cooling breezes fan the pleasant air, inviting all to sleep without a care.

*Allegro:* The hunters emerge at dawn, ready for the chase, with horns and dogs and cries. Their quarry flees while they give chase. Terrified and wounded, the prey struggles on, but, harried, dies.



## Summer

*Allegro non molto:* Beneath the blazing sun's relentless heat men and flocks are sweltering, pines are scorched.

We hear the cuckoo's voice; then sweet songs of the turtle dove and finch are heard.

Soft breezes stir the air...but threatening north wind sweeps them suddenly aside. The shepherd trembles, fearful of violent storm and what may lie ahead.

*Adagio e piano - Presto e forte:* His limbs are now awakened from their repose by fear of lightning's flash and thunder's roar, as gnats and flies buzz furiously around.

*Presto:* Alas, his worst fears were justified, as the heavens roar and great hailstones beat down upon the proudly standing corn.



## Winter

*Allegro non molto:* Shivering, frozen mid the frosty snow in biting, stinging winds; running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.

*Largo:* To rest contentedly beside the hearth, while those outside are drenched by pouring rain.

*Allegro:* We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks. We feel the chill north winds coarse through the home despite the locked and bolted doors... this is winter, which nonetheless brings its own delights.



# Etiquette For Live Performance



Unlike television or movies, live events depend very much upon the contribution of the audience. Some performers feel that the quality of the audience is 90% of what determines the quality of the show! The more the audience gives to the performer, the more the performer can give back to the audience. The performer hears the audience laughing, senses its

sympathy and delights in the enthusiasm of its applause. A good live performance is nothing less than an intense communication between audience and performer. Furthermore, each audience member affects those sitting near him or her, in addition to the performers onstage.

Because of the vital importance the audience plays in live performances, *we suggest that you discuss the guidelines below with your students before bringing them to see the show.*

**Give your energy and attention to the performers.**



Laugh when you think something the performer is doing is funny. Clap after a song or section you particularly enjoyed. Your response really matters to the performers. If you are bored, think to yourself about what would make the show more interesting for you and remain quiet, so as not to distract the performers or the people around you.

**At the end of the show, clap to show respect for the performers' time and energy.**

If you were disappointed in the show, clap softly; loud expressions of disapproval are not appropriate. If you think the show was fabulous, give the performers a standing ovation!



**Unlike movie theaters, eating, drinking, and chewing gum are restricted to the lobby.**

These activities create noises and smells that distract other audience members and soil the very elegant environments in which live performance occurs.

**Talk only before and after the performance.**

Talking during the show will cause you and the people sitting near you to miss a line, dance step or bar of music that you can't witness again. There are no pause buttons, rewind options or volume controls in live performance.

# Pre-Show Questions



1. Why does an orchestra need a conductor?
2. What are the differences among a solo, duet, trio, and quartet?
3. Do smaller instruments play higher or lower than large instruments?
4. Why do you think orchestras have dress codes? Do you think the music would sound the same if everyone wore whatever he or she liked?
5. Do you suppose the music we think of as modern today will be listened to 300 years from now?
6. Discuss this statement: "Live music is a work of art that can best be appreciated in a frame of silence."
7. What comes to mind when someone says "classical music?" Do some children have a prejudice against what they think of as classical music? Why? Name all of the different kinds of music you can think of. Is there anyone who likes *all* kinds of music?

# Thoughts About Music

## Music is...

Music, *n.* An art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and color.

*The Random House Dictionary of the English Language, 1967*

Music is that one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of emotion.

Oxford English Dictionary  
Volume VI, L-M, 1961

Music is the art of sounds in the movement of time.

Anonymous, Quoted by  
Ferruccio Busoni, *The Essence of Music*, June 1924



Mathematics is music for the mind;  
music is mathematics for the soul.

Anonymous

To some people music is like food; to others like medicine; to others like a fan.

*The Arabian Nights' Entertainments*, c.1450



Music is an agreeable harmony for the honor of God and the permissible delights of the soul.

Johann Sebastian Bach  
(1685-1750)

The best music always results from ecstasies of logic.

Alban Berg (1885-1935)  
Quoted by Donal Henahan in  
*The New York Times Magazine*,  
May 11, 1975

Music can name the unnamable and communicate the unknowable.

Leonard Bernstein (1918-1990)  
*The Unanswered Question*,  
1976

Music is an outburst of the soul.

Frederick Delius (1862-1918)

Music is the fourth great material want of our nature—first food, then raiment, then shelter, then music.

Christian Nestell Bovee  
(1820-1904)

Music is the eye of the ear.

Thomas Draxe, *Bibliotheca*,  
1616

Music is nothing else but wild sounds civilized into time and tune.

Thomas Fuller (1608-1661)  
*The History of the Worthies of England*, 1662

Music is the universal language of mankind.

Henry Wadsworth Longfellow  
(1807-1882), *Outre-Mer*

Music is the fragrance of the universe.

Guiseppe Mazzini (1805-1872) *Journal*, 1836



I'll play it first and tell you what it is later.

Miles Davis,  
c. 1970

# Thoughts About Composing

Composing is like driving down a foggy road toward a house. Slowly you see more details for the house—the color of the slates and bricks, the shape of the windows. The notes are the bricks and mortar of the house.

Sir Benjamin Britten (1913-1976)

Composing's one thing, performing's another, listening's a third. What can they have to do with one another?

John Cage (1912-1992),  
Quoted by Peter Yates,  
*Twentieth Century Music*, 1967

There are only twelve tones. You must treat them carefully.

Paul Hindemith (1895-1963)



I write according to the thoughts I feel.

When I think upon my God, my heart is so full of joy that the notes dance and leap from my pen; and since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit.

Joseph Haydn (1732-1809)



Black Op—John and Paul working on *The White Album* in 1968 (above). A rooftop performance at Apple Studios (left) before the breakup in 1970.

There are two things John and I always do when we're going to sit down

and write a song. First of all we sit down. Then we think about writing a song.

Paul McCartney (1942- )

I don't like my music, but what is my opinion against that of millions of others?

Frederick Loewe (1901-1988)

Only when I experience do I compose--only when I compose do I experience.

Gustav Mahler (1860-1911),  
Letter to Arthur Seidl, February 17, 1897

A symphony must be like the world--it must embrace everything.

Gustav Mahler (1860-1911)

I think and feel in sounds.

Maurice Ravel (1875-1937)

A composer is unable to hide anything—by his music you shall know him.

Yehudi Menuhin (1916-1999),  
*Themes and Variations*, 1972

I have no aesthetic rules, or philosophy, or theories. I love to write music. I always do it with pleasure, otherwise I just do not write it.

Darius Milhaud (1892-1974),  
Quoted by Aaron Copland



There is no feeling—human or cosmic—no depth, no height the human spirit can reach that is not contained in Mozart's music.

Lili Kraus (1903-1986), *The New York Times*, August 1, 1976

# Elements of Music

**Concertmaster** – the leader of the string section in the orchestra; the principal first violinist. He/she sits closest to the conductor, and signals the musicians to tune before the concert begins.

**Concerto** – a composition normally for one solo instrument accompanied by orchestra.

**Duet** – a composition for two instruments or voices.

**Glissando** – sliding swiftly up or down, playing all the tones. (On the piano keyboard, this is done by playing all the white keys, using the fingernail or the first finger or thumb.)

**Glockenspiel** – a pitched keyboard percussion instrument with metal bars; informally called “bells.”

**Grand piano** – Distinct from an upright piano or a spinet, the grand piano is horizontally oriented (table style). A baby grand has a shorter case; the largest “grand” is 9 feet long.

**Green Room** A room backstage where performers can wait or relax. Before electricity, lime was used in stage lighting. At this time, the sitting room was just to the side of the stage and consequently the ambient glow of the limelight caused the waiting performers to appear green. The Flynn's *MainStage* “green room” is actually on a separate floor downstairs from the stage.

**Harmonic** – overtones in the harmonic series. Playing harmonics on stringed instruments refers to the manner of playing in which a string is touched lightly so that only a portion of it is set vibrating rather than the whole length, resulting in a thin, silvery tone.

**House** The part of the theater where the audience sits. A “full house” refers to a performance in which all seats are full. To “paper the house” is to give away many free tickets to a show.

**Mallet** – a special stick with a cloth or yarn-covered head designed for striking percussion instruments.

**Melody** – a succession of pitches arranged to create a tune or theme. Leonard Bernstein, a well-known composer, once described melody as the singing side of music just as rhythm is the dancing side.

**Movement** – a portion of a larger composition; like a chapter in a book.

**Orchestration** – the art of combining instruments of the orchestra in order to communicate the composer's ideas.

**Ovation** Prolonged fervent applause.

**Pit** The floor of the house in a theatre. The Flynn has a pit that can raise up to extend the apron, or descend to keep the orchestra below audience level, so that they do not block our view in performances where they accompany action occurring onstage.

**Pizzicato** – “pinched:” a method of plucking stringed instruments with the fingers, rather than by drawing the bow across the strings.



**Proscenium** The arch or frame that surrounds the stage opening. The term also refers to the physical layout of the Flynn's *MainStage*, in which audience members all face one direction, towards the stage. *FlynnSpace* is not (and does not have) a proscenium.

**Solo** – by oneself, to play alone; a piece written for one featured instrument.

**Sustain pedal** – the pedal on the piano which allows the vibrations to keep sounding without being dampened.

**Symphonic** – pertaining to “symphony,” which in Greek means “sounding together.” A symphony is a large work for orchestra, usually in four movements.

**Tremolo** – “trembling:” the quick repetition of the same tone or tones.

**Vibration** – the oscillation of an air column creates a sound wave that is perceived as pitch or tone.

**Wings** The areas offstage to the left and right of the stage.

# Classroom Activities (Grades 1-8)

A live performance is an exciting process with many steps. It takes a lot of people working together, making many decisions and solving scores of problems. What follows is a collection of exercises through which your students can experience what it might be like to create a live performance.

We have found that it's most effective to experience some of these exercises *prior* to attending the performance. Once students have had a chance to make creative choices themselves, they become better equipped (and more attentive) audience members, able to appreciate the performance with a critical eye, watching for specific choices being made and often comparing them to their own. Doing the exercises after the show can help the students analyze the performance choices further.

**Note for teachers:** You will need to establish a control signal before launching into these exercises. The signal you give should be something unique from ones you usually use in class. It might be the flick of a light switch, the sound of a bell, etc. Whenever the signal is given, the students must freeze like silent statues in whatever position they find themselves... ready and waiting for their new instructions from you. Practice this several times until the students are able to respond effectively to the signal. Remind them to breathe at all times, and to be sure to freeze while standing on both feet to maintain balance. Encourage them to work independently of each other, avoiding eye contact and interaction with each other as these exercises are really solos happening simultaneously. Signal them to freeze when the dramatic action is still focused and before the energy has waned.

## Rhythm Circle

Form a standing circle. Discuss how individuals can invent a rhythm using hands, feet, etc. and lead students to experiment creating a rhythm using clapping, stamping, snapping fingers, sliding feet, etc. Then choose a student to create a simple steady beat to start the rhythm circle going well. Step into the center of the circle and act as the "conductor". As members of the circle are ready to add a rhythm, either uniquely their own or like another's, they raise their hand. You bring them in, and they begin their pattern and continue it throughout the session. One by one, participants enter when you point to them. You may ask the group to get louder or get softer with your gestures, and finally, you will signal the end the piece.

Debrief quickly after each session:

What sounds gave the rhythm circle a special feeling?

How did participants feel being part of an ensemble?

Now allow a student to become the conductor and repeat the process.

### Variations:

- Try the rhythm circle with percussion instruments, homemade (cans filled with pebbles) or bought (maracas, whistles, drums)
- Try it again with sounds created by mouth (whoops, whistles, moans, whispers)
- Try creating sounds that have to do with themes, such as a rainstorm, slavery, childhood, happiness, etc.
- Record the rhythm circle and play it back to the group for feedback.

**Reflection:** Participants, even if they don't consider themselves musicians, may quickly perceive themselves to be part of something that truly is music. It may be easier now for the group to understand how music evolved and how simple it can be.

# Classroom Activities (Grades 2-8)

## Research Western Music

Ask a teacher or percussion musician to lead the students on a tour of the instruments commonly used in your school's orchestra or band.

Assign different roles to your students. These can include:

- Photographer (need camera)
- Recorder of sounds (need tape recorder)
- Artist (need paper, crayons/pens/pencil/marker)
- Keeper of the vocabulary (needs pencil and notebook)
- Impression gatherer (needs paper and pencil)
- Poet (needs paper and pencil)
- Interviewer (needs tape recorder)
- Cartographer (needs paper for notes and later maps)
- Historian (needs paper for notes and later encyclopedias or internet)

Ask each student to play a role on the visit, one to take pictures, another to sketch, another to write down the name of the instrument and any other new words, someone to listen and try to put impressions on paper about the sound, size, color, or anything else unique about the instrument. The poet may write one line or some words that capture a feeling or sound. A cartographer can trace the origins of the instruments, and the historian may find out when they were created and how. Several students may share the same role, and other roles may be created. Gather a few simple instruments together in your classroom to first practice these roles in your classroom before you go out on a field trip. After your visit, create a forum to share their work.

## Keep the Beat!

Explain to students that music, like us, has a heartbeat. Take a moment to have students see if they can feel their heartbeat by pressing their fingers gently against their necks. Although our heartbeats can get faster or slower, they always make the same rhythm. Put a selection of music on and ask the students to listen for its heartbeat. Can they clap it?

Have the students move around to the rhythm of the music. First they can just walk to the beat. Then they might hop, or swoop, or spin. They must take care to move without disturbing another's path.

When they can discern the beat and move to it, tell them that when they hear the music end, they must freeze. Continue this activity, changing pieces of music twice more.

After the music and movement end, sit down together to talk about what it felt like to move to different types of music. Did students' movements change when the piece changed? Did they notice how every piece had a beat?

## Tell a Story with Rhythm!

**Items needed:** A story or book of the group's choosing and a rhythm box with a variety of instruments such as shakers, bells, drums, tambourines, blocks, etc.

Choose a book with a theme that corresponds with your classes' unit of study. This can be a myth, a children's story, or even a chapter of a novel.

After the class has read it and talked about its significant actions or themes, break into groups of 3-4. Have groups decide which significant moments of the story they would like to represent and to brainstorm percussive sounds that might fit well with them. They may choose one instrument from a rhythm box and use it plus any sounds they can make with their hands, arms, or feet, to illustrate their part of the story. Then have the full group try the rhythms in sequence, each small group doing theirs, followed by the next group, etc.

As a group share impressions of how the movements worked in sequence. Is there anything you'd like to change?

Invite an audience to listen to the story read aloud while sounds are performed or tape record the performance and listen to it as a class.

# Classroom Activities (Grades 1-8)

In this performance, you'll see and hear the harpsichord which is a percussion instrument. If you get excited about percussion when you hear this music, maybe you'd be interested in trying to make your own instruments at home. Here are some suggestions:



## Shoobox Strummer

Materials needed: Shoebox, Knife, 4 rubber bands (assorted sizes).

1. Remove box cover and discard.
2. Using the knife, cut four small grooves in the top edge of both short sides of the box. The grooves should be evenly spaced starting  $\frac{1}{2}$  inch from the box corners.
3. Place the box so that one of the long sides faces you. Select your thinnest, shortest rubber band. Stretch it around the box and fit it into the pair of grooves nearest you.
4. In the grooves on the far side, put your widest, longest band. String the other two rubber bands in the center grooves so that the bands are in order of smallest to largest.
5. Pluck the strummer with your fingers, a small stick, or a pencil.

## Kitchen Maracas

Materials needed: Two strainers (of equal size), rice or small pieces of gravel, tape.

1. Fill one of the strainers half full of the rice or gravel.
2. Place the second strainer face-down over the other and tape in place.
3. To play, hold the strainer handles and shake.

## Coffee Drum

Materials needed: Coffee can, piece of heavy plastic trash bag several inches larger than the top of the can, rubber band.

1. Cover the open end of the can with the plastic.
2. Secure plastic with rubber band.
3. Play drum with hands or use a stick or spoon as a beater.

## Test Tube Pipes

Materials needed: Three test tubes, sand or water.

1. Fill each of the test tubes to a different level with sand or water.
2. Gently blow across the top of the tubes to produce sound.
3. Experiment with different levels of sand or water in each tube to create different notes.

# Reflecting After the Show



It is often *after* the show that the real learning begins. You and your class have had a shared experience – and it's in reflecting on the experience together that you will learn the different kinds of responses the show elicited. Sharing these responses gives students opportunities to learn about things that they didn't see or hear. It helps them broaden their perceptions and hone their evaluative skills, cementing what they themselves think. The process also addresses these Vermont standards:

**Aesthetic Judgment (5.4)** Students form aesthetic judgment, using appropriate vocabulary and background knowledge to critique their own work and the work of others, and to support their perception of work in the arts, language, and literature.

**Point of View (5.5)** Students develop a point of view that is their own (for example, personal standards of appreciation for

## Discussion Questions

1. Which people in the orchestra normally stand when they play?
2. Did it look as if there were about the same number of men and women in the orchestra? What about younger people and older people?
3. Did some musicians share their sheet music or did they all have their own copies on the stand?
4. Did all of the instruments play the same amount, or did some play more and some rest more?
5. Can you think of some instruments that you saw at the concert that you have seen somewhere else? (strolling violinist in restaurant, quartet at wedding, brass band, street musicians)
6. Did any of your thoughts or feelings about classical music change as a result of attending this concert?

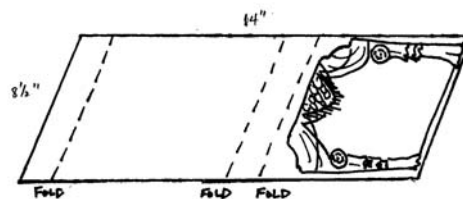
## The Stage Picture

On page 20 you will find a picture of the Flynn stage & proscenium arch. Make copies of this image for your students, and ask them to draw the moment that they remember most from the performance. When completed, compare and contrast the memories and point out how and why different moments held meaning to different children.

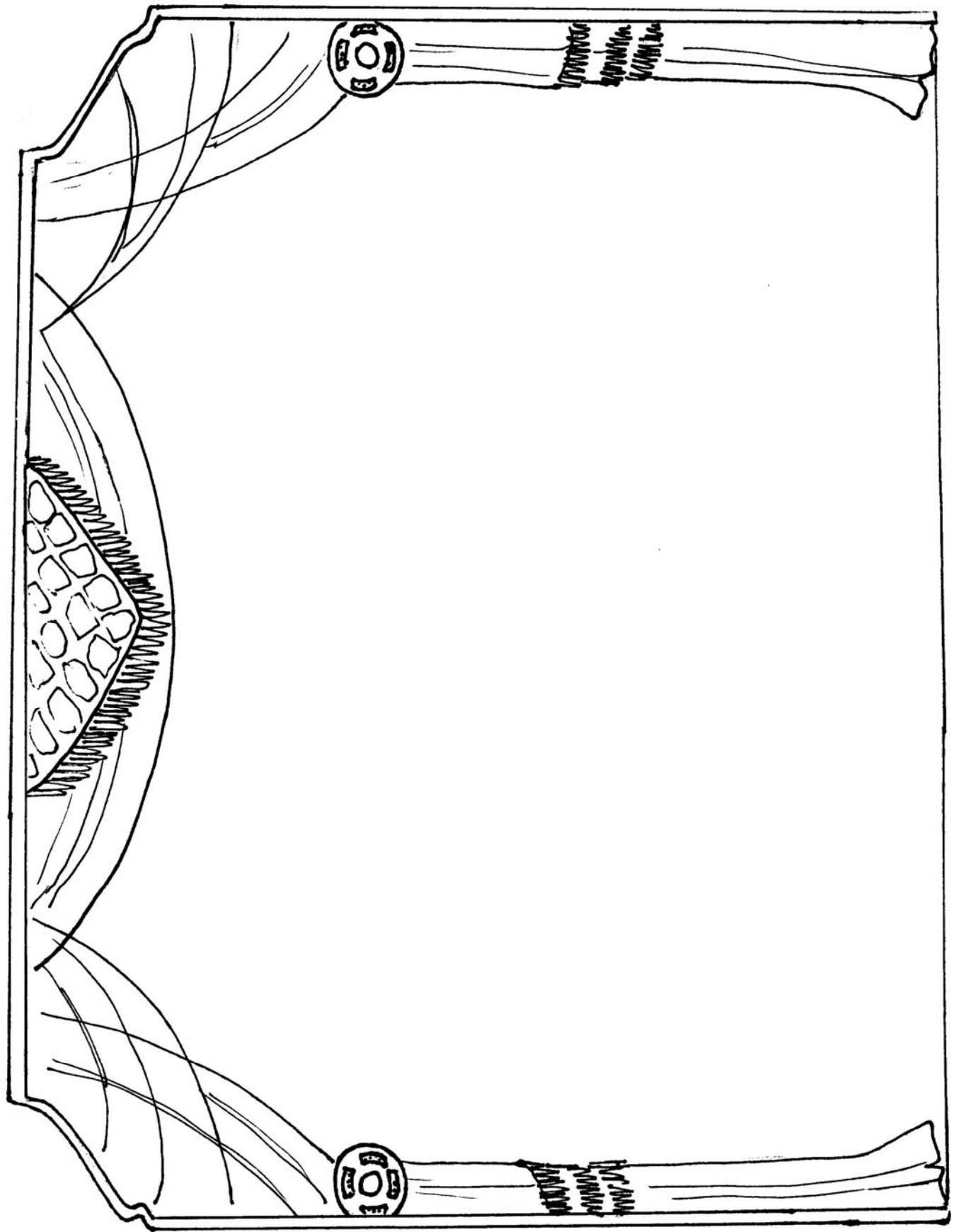
## Make it 3-D!

If you wish, you can also make a 3-D version of the stage for students to use as the basis of a diorama.

- Shrink the image to 64% and place it at the bottom of an 8 1/2" x 14" paper.
- Have students color in the curtains and cut out the space inside the curtains.
- Fold the paper in half, and fold the edge of the white portion between the top of the Flynn stage and the half-fold to form the ceiling. Create an equal size space for the stage floor by folding the other end of paper.
- Fold all corners to create an open-ended box and tape together. If you wish, reinforce the paper with cardboard to make it more sturdy.
- Lead students to fill the stage with whatever they remember most from the performance, like scenery, puppets, etc. They can even reenact a favorite scene on their very own Flynn stage!



# Flynn Stage Picture



# Resources for Students & Teachers



## Books:

Robinson, Joan, et al. *Words Come Alive!: Strengthening Reading Comprehension with Drama and Movement*. Second edition. Flynn Center for the Performing Arts, 2005. *Through a cooperative project between the Flynn Center and teachers in John J. Flynn Elementary, Highgate Elementary and Hinesburg Community Schools, this toolkit was designed to provide teachers with the ideas necessary to jumpstart their own.*

To purchase a copy, call (802) 652-4500 or [education@flynncenter.org](mailto:education@flynncenter.org).

## Picture Books:

Malam, John. *Theater: From first rehearsal to opening night*. Peter Bedrick Books, 2000.

This book reveals what goes on backstage at a typical large theater. Use the fold-out sections to view the building, room by room, discovering where you might see a cyclorama, who would use the green room, and what happens in the fly gallery.

## Reading for Grades 1-3

Kuskin, Karla. *The Philharmonic Gets Dressed*. Harper Collins Publishers, 1982.

Introduces members of the orchestra and their instruments as they dress for a performance. Good introduction to the orchestra for younger students.

Hayes, Anna. *Meet the Orchestra*. Voyager Books, 1991. Introduction to an animal orchestra, their instruments and how they all work together.

## Reading for Grades 1-8:

Levine, Robert. *The Story of the Orchestra*. Black Dog and Leventhal, 2001.

Includes CD with 40 selections of famous pieces, 1-2 minutes long, with descriptions of instruments and composers. Recording of some of the world's most beautiful music. Good resource for all grades.

## Reading for Grades 7-8:

Ardley, Neil. *A Young Person's Guide to Music*. Dorling Kindersley Publishing, 2004.

Includes CD and illustrations of the progress of a work from composition to performance. Also includes musical history and references.

Ganeri, Anita. *The Young Person's Guide to the Orchestra*. Harcourt and Brace & Company, 1996.

Includes CD narrated by Ben Kingsley with the music of Benjamin Britten and descriptions of sounds made by each instrument. Detailed information about the families of the orchestra with close up color photos of the instruments.

Smith, Tim. *The NPR Curious Listener's Guide to Music*. Grand Central Press, 2002.

## Music:

Vivaldi, Antonio. *Four Seasons*. Boston Symphony Orchestra, 1990.

Essential Baroque. Decca, 2002.

The Best of Baroque Music, Naxos, 1993.



## Internet:

<http://www.vso.org/>

Vermont Symphony Orchestra's website.

<http://www.meetthemusic.org/>

The American Symphony Orchestra League is one of several supporters of this new website, which allows visitors to "get acquainted with a new featured piece every two weeks, find live performances, and buy recordings."

[http://en.wikipedia.org/wiki/Baroque\\_music](http://en.wikipedia.org/wiki/Baroque_music)

Wikipedia's entry on Baroque music.

[http://www.dsokids.com/2001/rooms/DSO\\_Intro.html](http://www.dsokids.com/2001/rooms/DSO_Intro.html) A website by the Dallas symphony orchestra that classifies instruments by family, such as percussion. Also includes a "teacher lounge" and a "kids only room." 1-8 grades and teacher resource.

<http://www.lessonplanspage.com/printables/PMusicCIBaroqueCompositionDiscovery46.htm>

Exercise called "Baroque Composition Discovery" created by Melanie Shaw (suitable for grades 4-6).



# The Flynn Center

On November 26, 1930, the Flynn Theatre opened its doors. People swarmed to see Vermont's newest and biggest "entertainment palace." The entrance had exciting, new art deco designs on the walls and the lighting fixtures, still visible today. Art deco took its inspiration from Aztec and Mayan ruins, recently discovered, from nature, and from electricity, newly arriving in Vermont. Encourage your students to look for designs that reflect these sources.



In 1981, the Flynn Theatre re-opened its doors as a performing arts center. By then movie theaters of the Flynn's size were no longer financially viable. Instead, movies were being shown at "multiplex" cinemas with many screens.



The Flynn Theater would no doubt have been demolished like hundreds of others across the country if it did not have remnants of the stage and fly system from the vaudeville era. But when Lyric Theater Company, founded in 1974, performed a musical on the Flynn stage, people woke up to the potential of this important resource. Dedicated community activists (among them Andrea Rogers, the Flynn's executive director since 1981), raised the money to purchase and restore the then-faded Flynn Theatre to its original luster. Upon re-opening, the Flynn began showcasing local groups as well as artists of national and international renown.

Today, the Flynn Center for the Performing Arts not only houses its original Main Stage but also FlynnSpace, a black box theater below ground, and enjoys a national reputation for its innovative presentations in both venues. In 2000, we added two studios to provide theater, dance and music classes to children, teens and adults. Our educational outreach extends beyond the Flynn with workshops in schools for teachers and students. Where would we be without this vital community resource?

## Credits



This guide was written by VSO and the Education staff at the Flynn Center for the Performing Arts.

Permission is granted for teachers, parents, and students who are coming to Flynn shows to copy & distribute this guide for educational purposes only.



The new entertainment complex—built at a cost of \$500,000—was the brainchild of entrepreneur (and theater namesake) John J. Flynn and his investors in Queen City Realty. The original plan was to create a

stage for visiting vaudeville troupes—companies with a variety of acts by comedians, singers, and dancers.

But after building the largest proscenium in the state with a



sophisticated "fly" system for set changes, John J. Flynn recognized the public's growing interest in "talkies"—films where you could hear the voices—and therefore opened the Flynn as a movie theatre instead. Because the old silent films had live music, a Wurlitzer organ was installed and played by local musical legend Art Brown between the short films and feature films. Often the words of the songs appeared on the screen accompanied by a tiny bouncing ball, to encourage the audience to

sing along. Though the organ is long gone, the organ grills are still there. Encourage your students to find them.

# Parent Hand-Out

Dear Parents,



Today our class traveled to the Flynn Center for the Performing Arts to see a performance by *Vermont Symphony Orchestra* called *"Go for Baroque!"* Use this worksheet to jump-start an interview with your student about the performance – not only will you get to learn what your student experienced at the Flynn, but it will also help him/her to process and reflect upon the onstage material.

*If your conversation piques your interest in the show and you'd like to see more, you can check out the Flynn's Study Guide online at: [http://www.flynncenter.org/education\\_pages/studyguides.shtml](http://www.flynncenter.org/education_pages/studyguides.shtml)*

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**What type of art form did you see on stage?** (Dance, Music, Theater, etc)

**What was the performance about?** (Was there a clear theme? If so, what was the subject matter?)

**How did the sounds and sights of the performance make you feel?** (Excited? Energized? Confused? Drained?)

**What did you learn from the performance?** (Did it spark any new thoughts you hadn't had before?)

**Was there a performer or instrument that you particularly liked or disliked? If so, why?**

**What 4 adjectives would you use to describe the performance or the performers?**

**Did you have a favorite moment? Tell me about it.**