

DISCOVER MUSIC

EDUCATION CONCERT SERIES

THE PLANETS 2022 CURRICULUM GUIDE

**ABILENE CONVENTION
CENTER**

PROGRAM

Composer: Gustav Holst

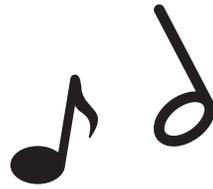
Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Uranus, the Magician

Jupiter, the Bringer of Jollity



Dear Music Educator,

We are pleased to present the 2021-2022 Discover Music Children's Concerts and curriculum guide. This interactive guide and supplemental materials have been created and compiled with the expertise of AISD Music Specialist Ms. Teresa Graham using the Texas Essential Knowledge and Skills guidelines.

Our Discover Music Children's Concerts will be led by our Music Director Maestro David Itkin. We are so excited to present Holst's *The Planets* to our students this year! Our concerts will feature not only the incredible music played by the Abilene Philharmonic, but the music will be accompanied by breathtaking images of our solar system created by visual artist Adrian Wyard. This year's program will engage your students aurally and visually, and incorporate the science of astronomy! This multisensory experience will surely engage and inspire students to learn the history and makeup of our planets and how Holst describes them through his music!

This year's curriculum guide includes a supplemental powerpoint presentation with activities and information about each planet that will be presented at the concert. Ms. Graham has incorporated various links and lesson suggestions with grade-appropriate concepts and activities. These resources, including presentations on the instrument families, vocabulary, and lessons pertaining to the material are available on our website at:

<http://www.abilenephilharmonic.org/academy/>

The Planets and the Discover Music Children's program are made possible with support from the Abilene Independent School District, Texas Commission on the Arts, the Abilene Cultural Affairs Council and HEB Tournament of Champions.

We here at the Abilene Philharmonic hope that this curriculum and concert experience will help assist you in reaching your academic goals. We hope you can blast off with us for our concerts in March! We applaud you for your continued commitment to music education and we thank you for all you do to create the next generation of music lovers. Enjoy the performance!

Susie Rockett

Orchestra Personnel & Education Manager
Abilene Philharmonic Association



DISCOVER MUSIC

EDUCATION CONCERT SERIES

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MEET THE CONDUCTOR DAVID ITKIN

The 2021-2022 season marks Maestro David Itkin's 17th season as Music Director and Conductor of the Abilene Philharmonic, and his 10th year serving as Professor of Music and Director of Orchestral Studies at the University of North Texas College of Music, and his 4th season as Artistic Director and Conductor of the McCall Summerfest in McCall, Idaho. Following a distinguished 17-year tenure, Maestro Itkin was named Conductor Laureate of the Arkansas Symphony Orchestra in July 2010. Previously Mr. Itkin served as Music Director & Conductor of the Las Vegas Philharmonic, the Lake Forest Symphony (Chicago), the Kingsport Symphony, the Birmingham Opera Theatre, and the Lucius Woods Music Festival (Wisconsin).

During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, the Slovenska Filharmonija, the San Diego Symphony, and the Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, the Annapolis Symphony, the National Repertory Orchestra, the Fort Worth Symphony, the Illinois Symphony, the Delaware Symphony, the New Hampshire Symphony, the Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno Chamber Orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book, *Conducting Concerti*, was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro" and "highly recommended", and Samuel Adler wrote that it is "an invaluable addition to the world of conducting textbooks." Mr. Itkin is now the principal faculty member for the Conductors Guild/UNT International Conducting Workshop, and serves on the national board of directors of the Conductors Guild.

Mr. Itkin's first film score ("Sugar Creek") was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, "Exodus", an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. "Exodus" was released worldwide on CD in 2007.

In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the *Above the Barre* award by Ballet Arkansas.

In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, the Southern California High School Honors Orchestra, the Maine All-State Orchestra, the Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras.

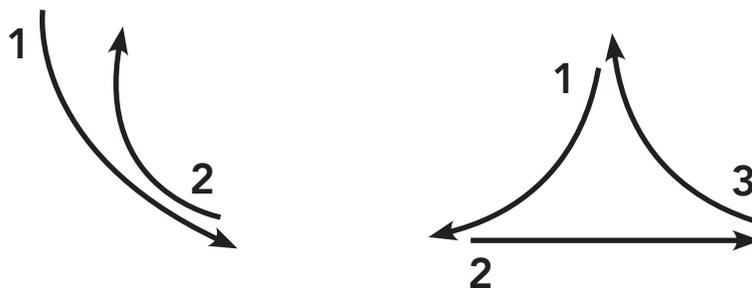
Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor's School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.

THE ROLE OF THE CONDUCTOR

The role of the conductor is to lead all the orchestra musicians in playing the music the way the composer intended it to be performed. He or she stands on a platform called a podium at the front center of the orchestra. Using a baton, he or she sets the tempo (how fast or slow), controls the dynamics (how loud or soft), and cues musicians when to start playing.



You can get an idea of what it is like to be a conductor. Use a straw or stick for a baton and practice the beat patterns listed below.



In addition to leading the orchestra, the conductor plans what music is to be played for concerts. He/She works with any additional performers such as dancers, soloists, or narrators. Just as each musician in the orchestra has his or her part of the music to play, the conductor has a part, also. It is called a "score", and it contains all the orchestral parts put together in a giant "road map" of the music.

A MUSICAL SCORE

Allegro molto moderato. ♩ = 108.

Flute I
Piccolo Flute
2 Oboes
2 Clarinets in B flat
2 Bassoons
2 Horns in F
2 Horns in C
2 Trumpets in B flat
3 Trombones
Tympani
Triangle
Violins I
Violins II
Violas
Frasquita
Mercédès
Carmen
Moralès
Escamillo
Zuniga
Chorus
Tenors
Basses
Cellos
Basses

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CONCERT ETIQUETTE

1. Enter the concert hall quietly.
2. Be a good listener. Do not talk or sleep while the orchestra is playing.
3. Turn off all cell phones.
4. Do not bring food, drink, or gum to a concert.
5. Please plan to use the restroom before the concert starts. It is disruptive to leave or enter the concert hall during a performance.
6. Applaud at the end of each piece when the Conductor drops his hands and **turns to face the audience.**
7. When the concert is about to begin, the Concertmaster will come onto the stage carrying his/her violin.
8. You should applaud for the Concertmaster and the audience should become very quiet. The orchestra must hear itself to tune and the concert is about to begin.
9. When the Concertmaster is seated, the Conductor will come out onto the stage.
10. You may applaud, and he/she will bow.
11. The Conductor will cue the percussionist and the drum roll for the National Anthem will begin.
- 12. The audience should stand immediately,** place their right hands over their hearts, and **sing** The Star Spangled Banner.
13. A symphony concert is not a sporting event. Please use your best concert manners and etiquette at the performance.



Baroque Period Orchestra Seating Chart

This chart illustrates the seating for a Baroque period orchestra. The instruments are arranged in a semi-circle around a central Harpsichord. The instruments shown include:

- Violins (top left)
- Violas (top right)
- Flute (top center)
- Oboe (top right)
- Trumpet (top right)
- Double Bass (top right)
- Celli (bottom center)
- Violas (bottom left)
- Harpsichord (center)

Classical Period Orchestra Seating Chart

This chart illustrates the seating for a Classical period orchestra. The instruments are arranged in a semi-circle around a central conductor. The instruments shown include:

- Violins (top left)
- Violas (top right)
- Double Basses (top right)
- Celli (bottom center)
- Conductor (center)
- French Horns (top center)
- Flutes (top center)
- Oboes (top right)
- Trumpets (top right)
- Bassoons (top right)
- Timpani (top left)

Romantic Period Orchestra Seating Chart

This chart illustrates the seating for a Romantic period orchestra. The instruments are arranged in a semi-circle around a central conductor. The instruments shown include:

- Violins (top left)
- Violas (top right)
- Double Basses (top right)
- Celli (bottom center)
- Conductor (center)
- French Horns (top center)
- Flutes and Piccolo (top center)
- Clarinets (top right)
- Oboes (top right)
- Trumpets (top right)
- Bassoons (top right)
- Trombones (top right)
- Tuba (top right)
- Harps (top left)
- Percussion (top left)

Modern Period Orchestra Seating Chart

This chart illustrates the seating for a Modern period orchestra. The instruments are arranged in a semi-circle around a central conductor. The instruments shown include:

- Violins (top left)
- Violas (top right)
- Double Basses (top right)
- Celli (bottom center)
- Conductor (center)
- French Horns (top center)
- Flutes and Piccolo (top center)
- Clarinets (top right)
- Oboes (top right)
- Trumpets (top right)
- Bassoons (top right)
- Trombones (top right)
- Tuba (top right)
- Harp (top left)
- Percussion (top left)
- Timpani (top left)

MUSIC TIME PERIODS

Music is broken into time periods called eras. The four most recent time periods are the Baroque Era (1600 – 1750), the Classical Era (1750 – 1820), the Romantic Era (1820 – 1910), and the Modern Era (1910 – present). This year’s concert includes music from the modern era. Each era has its own special characteristics in not only music, but art, literature, and culture as well. Here are some characteristics and historical events for each time period.

Baroque Era (1600-1750):

Musical Characteristics

1. Ornamental – musical flourishes that decorate the melody
2. Basso Continuo – music is based on the line played by the lowest sounding instrument
3. Small orchestra – no conductor
4. Concerto – featured solo instruments
5. Concept of major/minor tonalities develops
6. Motor rhythm – steady pulse and tempo varies little within a piece or movement
7. Opera is born

Art and Literature Characteristics

1. Art glorified the church and monarchy
2. Examples: Saint Teresa in Ecstasy – Bernini, Rembrandt
3. Literature made use of metaphor and allegory
4. John Milton and Jonathan Swift were noted authors
5. Scientists were Sir Isaac Newton and Galileo

Historical Events

- 1607 – Jamestown colony was founded
- 1620 – Pilgrims landed at Plymouth Rock
- 1626 – Purchase of Manhattan Island
- 1692 – Salem witch trials

MUSIC TIME PERIODS

Classical Era (1750-1820):

Musical Characteristics

1. Use of sonata form and Alberti Bass
2. Balanced phrases - often question/answer phrases; these are phrases that begin similarly and end differently like the 2 halves of *Mary Had a Little Lamb*
3. Repeated simple patterns
4. Growth of public concerts and use of conductors
5. Major/minor tonalities continue
6. Clear textures – simple melodies with accompaniment

Art and Literature Characteristics

1. Themes include the value of the common man and the power of human reasoning in overcoming the problems of the world
2. Simulates the Greek and Roman styles
3. Artists were Goya and David
4. Voltaire and Rousseau were noted authors.
5. Known as the Age of Enlightenment or Reason

Historical Events

- 1760 – Industrial Revolution begins
- 1769 – Watts invented the steam engine
- 1775 – American Revolution begins
- 1776 – Declaration of Independence
- 1787 – Steamboat invented
- 1788 – French Revolution
- 1796 – First vaccination
- 1803 – Louisiana Purchase
- 1812 - War of 1812
- 1814 – Star Spangled Banner written

MUSIC TIME PERIODS

Romantic Era (1820-1910):

Musical Characteristics

1. Virtuosity, they like to show off
2. Big dynamic changes with emotion
3. Tone poem and programmatic titles, music tells a story
4. Nationalism, patriotic pieces, study of folk music for preservation
5. Larger orchestra
6. Dominated by lyric melodies
7. Tempos typically more varied
8. Patronage system no longer in use

Art and Literature Characteristics

1. Emphasis on exotic settings, women and children, the supernatural, and historical themes
2. Artists of the time were Renoir, Pissaro, and Manet.
3. Noted authors were Byron, Keats, Emerson, Longfellow, Edgar Allen Poe and Mark Twain.

Historical Events

- 1830 – 1st railroad
- 1831 – 1st copyright act to include music
- 1848 – Gold Rush
- 1861 – Civil War begins
- 1865 – Slavery abolished in America
- 1867 – Alaska purchased
- 1869 – Suez Canal opens
- 1877 – Thomas Edison invents phonograph
- 1881 – Panama Canal built
- 1886 – Statue of Liberty unveiled

Growth of Capitalism and Socialism during this era

MUSIC TIME PERIODS

Modern Era (1910-present):

Musical Characteristics

1. Dissonance and atonality – chromatic harmony
2. Driving rhythms - syncopation, polyrhythms (more than one at a time), changing rhythms and meters
3. Jazz
4. Sound based compositions – Stomp
5. Unlimited tone colors
6. Study of folk songs continued
7. Technological influences

Art and Literature Characteristics

1. Many new styles - defined by the traditions it broke rather than traditions created
2. Geometric abstraction, pop art
3. Artists: Picasso, Dali, Rockwell, Pollack
4. Authors: Fitzgerald, Steinbeck, Eliot, Frost, Cather, Angelou

Historical Events

- 1914 – 1918 – World War I
- 1927 – 1st television transmission
- 1930s – Great Depression
- 1939 – 1945 – World War II
- 1946 – United Nations established
- 1959 – 1953 – Korean War
- 1961- Peace Corps established
- 1963 – 1973 – Vietnam War
- 1963 – JFK assassinated, King's "I Have a Dream" speech
- 1968 – Robert Kennedy and Martin Luther King Jr. assassinated
- 1969 – Apollo moon landing
- 1975 – Microsoft founded
- 1977 – Star Wars premiers
- 1989 – Berlin Wall falls
- 1991 – Gulf War
- 2001 – 9/11

ORCHESTRA FAMILY CHARACTERISTICS

The String Family

String instruments make up more than half of the orchestra. They look similar but are different in size and sound. The strings are made of gut, steel, or nylon. The vibration of the strings is produced in one of two ways. Arco – which is bowing; Pizzicato – which is plucking.

Violin – There are 20 or more usually found in the orchestra. It is roughly 24 inches long and the bow is about 29 inches long.

Viola – There are usually 8 – 12 in the orchestra. It is roughly 27 inches long and the bow is about 29 inches long and is thicker than the violin bow.

Cello – There are 6 – 10 cellos usually found in the orchestra. It is roughly 4 feet tall and the bow is about 28 inches long and thicker than the viola bow.

Double Bass – There are usually 6 – 8 double basses in the orchestra. It is about 6 feet tall. The bow is 26 – 27 inches long and thick and heavy.

Harp – There are usually 1 – 2 harps in the orchestra. It is 6 feet tall with 47 strings.

The Woodwind Family

Woodwind instruments are long narrow tubes with tone holes. Long ago they were all made of wood but are made of wood and other materials today. The column of air vibrates producing the sound. The air is set in motion by blowing across or into the tube sometimes through a thin piece of wood called a reed. The pitch is controlled by opening and closing the tone holes.

Piccolo – highest pitched woodwind instrument; half the size of the flute and plays one octave higher; Tchaikovsky and Berlioz played the piccolo

Flute – originally made of wood now usually made of silver, gold, or other metals; there are usually 2-4 in the orchestra; about 27 ½ inches long

Oboe – uses a double reed; black with metal keys; usually 2-4 in the orchestra; about 2 feet long

Clarinet – uses a single reed attached to a mouthpiece; slender black tube with flared bell usually 2-4 in the orchestra; about 26 inches long

Saxophone – uses a single reed attached to mouthpiece; only woodwind instrument made of brass; belongs to the woodwind family because the sound is produced by blowing a column of air through a reed into a hollow tube; the pitch is controlled by covering the tone holes with metal keys.

Bassoon – uses a double reed; unfolded is over 8 feet long; 2-4 usually in orchestra

ORCHESTRA FAMILIES
THE STRING FAMILY



ORCHESTRA FAMILIES
THE WOODWIND FAMILY

SAXOPHONE



FLUTE



CLARINET



OBOE



PICCOLO



BASSOON



CONTRABASSOON

ENGLISH HORN



BASS CLARINET



ORCHESTRA FAMILY CHARACTERISTICS

The Brass Family

Brass instruments are usually made of various metals. They are long tubes with flared bells. They are played by placing the mouth to a metal mouthpiece and buzzing the lips. A column of air vibrates through the tubing. The air is usually controlled by pressing valves that open and close parts of the tubing.

Trumpet – highest pitched brass instrument; thousands of years old; usually 2-4 in the orchestra; 6 ½ feet long if stretched out

French Horn – descended from 17th century hunting horns; usually 4 in the orchestra; 17 feet long if stretched out

Trombone – uses slide to change pitch (7 positions); usually 3 in the orchestra

Euphonium – also known as Baritone; comes from the Greek word meaning “sweet voiced”; 9 feet long if stretched out

Tuba – lowest pitched brass instrument; usually about 16 feet long if stretched out

The Percussion Family

A percussion instrument is anything that you strike, shake, or scrape. Percussion instruments keep rhythm, create texture, and make special sounds. There are two classes of percussion instruments. They are either pitched or unpitched.

Snare drum – unpitched; set of wires on the outside of the bottom drumhead rattle when you strike the drum

Bass Drum – concert bass drum is lowest sounding drum in the orchestra

Tympani – pitched; sometimes called the Kettle Drum; tuned by pressing the pedals

Xylophone – pitched; wooden bars over resonators

Vibraphone – pitched; metal bars over resonators

Chimes – 12 -18 metal tubes hung on a metal frame; sound like church bells when struck

Piano – belongs to the percussion family because the sound is produced when a hammer strikes the strings inside the piano

ORCHESTRA FAMILIES
THE BRASS FAMILY



TRUMPET



TENOR
TROMBONE

FLUGELHORN



BASS
TROMBONE

FRENCH HORN



EUPHONIUM



TUBA

CORNET



LARGE PERCUSSION INSTRUMENTS OF THE ORCHESTRA

BASS DRUM



TIMPANI



TIMBALES



TENOR DRUM



CYMBALS

SNARE DRUM



CHIMES

XYLOPHONE



MARIMBA

SMALL PERCUSSION INSTRUMENTS OF THE ORCHESTRA



CABASA

CLAVES



SLEIGH BELLS



COWBELL

TAMBOURINE



BONGOS



TRIANGLE

MARACAS



GUIRO



RATCHET



TEMPLE
BLOCKS

CONGA



SLAPSTICK

CASTANETS



THE STAR SPANGLED BANNER

Francis Scott Key was born on August 1, 1779 near Frederick County, Maryland. His father was a captain in the Revolutionary Army. He attended St. John's College where he obtained a law degree. He was the district attorney for the District of Columbia.

In August of 1814, when the British attacked Washington D.C., Key's friend Dr. William Beanes was captured and imprisoned aboard a British warship. Washington D. C. was set on fire and the White House, along with several other buildings, was burned. There are still scorch marks visible on some walls of the White House today. American military leaders sent Key aboard a British ship in Chesapeake Bay to negotiate Beanes's release. On September 13, 1814, the British fleet sailed up the bay to bombard Fort McHenry, which guarded Baltimore Harbor. All night Key paced the deck as some 1800 shells exploded in and around the fort lighting up the sky. When the shelling finally stopped, it was still dark and Key had to wait until dawn's early light to see if the American flag was still flying over Ft. McHenry. If it was, it meant that the fort had withstood the challenge and that Baltimore had been saved. When he saw the Stars and Stripes still flying defiantly over Ft. McHenry, he wrote a poem showing his patriotic feelings about the battle.

Key and Beanes were allowed to return to Baltimore later that morning, where Key's poem was published under the title *The Defense of Fort McHenry*. It was reprinted in newspapers across the country and later set to the tune of a popular song, *To Anacreon in Heaven*. It was renamed the *Star Spangled Banner* in 1815. It was officially made the national anthem in 1931.

Definitions

Anthem – song or hymn of praise or gladness

Dawn – daybreak

Hailed – to salute or greet with enthusiastic approval

Twilight – the light from the sky between sunset and full night

Gleaming – shining

Perilous – involving risk; dangerous

Ramparts – a wall-like ridge used as a protective barrier; the walls of the fort

Gallantly – bravely

Banner – flag

Books

By the Dawn's Early Light: the Story of the Star Spangled Banner by Steven Kroll

The Star Spangled Banner by Peter Spier

The Star Spangled Banner in translation: What it Really Means by Elizabeth Raum

Oh say! Can You See: the Star Spangled Banner with CD

The National Anthem by Patricia Ryon Quiri

The Star Spangled Banner by Amy Winstead

Our National Anthem by Norman Pearl

O, Say Can You See?: America's Symbols, Landmarks, and Inspiring Words by Sheila Keenan

THE STAR SPANGLED BANNER

Videos/You Tube

ViewPure Videos

- [Star Spangled Banner Video w/ lyrics, vocals and beautiful photos](#)
- [The Defense of Fort McHenry Video](#)

Teaching Suggestions

I spend at least three days on the Star Spangled Banner. I read one of the books to each grade and put the War of 1812 on our timeline. We discuss what the words mean. With 4th and 5th grade, we discuss that the 1st two verses are questions and the 3rd verse is the answer. We spend time working on singing and pitch. I have them echo sing each phrase several times. We discuss the correct etiquette for singing The Star Spangled Banner, especially that it should be sung and sung respectfully. We roleplay the beginning of the concert. I have them sit down. One student is the conductor (off stage), one is the concertmaster (with a small violin), one is the percussionist (I have a donated snare drum). The students practice being the orchestra warming up, the concertmaster sits down, the conductor strides out, the drum roll starts, and we stand at attention immediately. They love this! We don't always sing the whole song so that more students can have turns. You can use any drum and pantomime a violin if you need to.

COMPOSER

Gustav Holst

(1874-1934, Modern Era)



Gustav Holst was born September 21, 1874 in Cheltenham, Gloucestershire England. His parents were Adolph and Clara von Holst. His grandfather and great-grandfather were harpists and composers. His father was an organist and choirmaster while his mother was a talented singer and pianist. His younger brother Emil became a successful actor. His first instruments were the piano and the violin. Gustav was sickly as a child suffering from asthma and neuritis. He began playing the trombone at age 12 and began composing soon after. He studied counterpoint at Merton College and attended the Royal College of Music. He was heavily influenced by Mendelssohn, Grieg, Chopin, Wagner, and Sullivan. His lifelong friend, Ralph Vaughan Williams was also a composer. In 1901, he married Isobel Harrison. They had a daughter, Imogen, born in 1907. He played the trombone to support his young family playing often for Richard Strauss. He taught at St. Paul's Girls' School and was director of music at Morley College from 1907 - 1924. On a trip to Spain in 1912, Holst was introduced to astrology by the writer Clifford Bax. He was fascinated and called his interest in astrology his "pet vice". He cast friend's horoscopes for the rest of his life. His interest in astrology inspired him to compose the suite "The Planets". He died May 25, 1934 in London, England. He died of heart failure following an operation for an ulcer.

Holst developed a style that was uniquely his own. His use of unconventional time signatures, ascending and descending scale patterns, bitonality, ostinato, and unusual timbres set him apart from other English composers of his time. His interest in Indian mythology led to several Indian themed compositions where he experimented with Indian scales (raga). He was later influenced by English folksongs and composed several suites and orchestral works combining his original ideas with folksongs.

The Planets

The Planets is an orchestral suite in seven movements. It was written between 1914 and 1917. The suite was inspired by Gustav Holst's fascination with astrology. Each movement is named after a planet and its astrological character. It premiered on September 29, 1918 at Queen's Hall, London. Holst described The Planets as "a series of mood pictures". It is scored for a large orchestra.

- Woodwinds: four flutes, piccolo, bass flute, three oboes, one cor anglais, bass oboe, three clarinets, one bass clarinet, three bassoons, one contrabassoon
- Brass: six French horns, four trumpets, two trombones, one bass trombone, one euphonium, one tuba
- Percussion: seven timpani, bass drum, snare drum, cymbals, triangle, tam-tam, tambourine, glockenspiel, xylophone, tubular bells
- Keyboards: celesta, organ
- Strings: two harps, violins, violas, cellos, double basses
- 3-part women's chorus (two soprano, one alto)

Mars, the Bringer of War

The tempo for this movement is allegro and uses a driving 5/4 ostinato to help create an atmosphere of the constant violence of war. It begins softly with percussion, harp, and col legno strings. Huge climaxes are built throughout the movement with conflicting tonalities in D flat and C. Holst wanted the stupidity of war to stand out and used the rhythm and melodic contrasts to drive home his point. One of the high points of the movement is a euphonium solo. John Williams and Hans Zimmer were both heavily influenced by this movement as is evident in the "Imperial March" from Star Wars and the score for Gladiator.

The image displays a musical score for the movement "Mars, the Bringer of War" from Gustav Holst's "The Planets". It features three staves: Timpani, Violin, and Double Bass. The time signature is 5/4. Each staff shows a repeating rhythmic pattern of eighth notes, with a triplet of three eighth notes occurring every two measures. The Timpani part is in bass clef, the Violin part is in treble clef, and the Double Bass part is in bass clef. The pattern is consistent across all three parts, creating a driving, ostinato effect.

Venus, the Bringer of Peace

The movement begins adagio in 4/4 meter with a french horn solo accompanied by flute and oboes. Flutes and harps come in with oscillating chords and the celesta provides the color part. An andante $\frac{3}{4}$ section begins with a violin solo accompanied by woodwinds in a syncopated rhythm. There is a largo section in the middle with an oboe solo. Holst's daughter, Imogen, explained Venus as bringing the right answer to the horror of Mars. It is beautiful, fragile, and sensitive.



Mercury, the Winged Messenger

The tempo for Mercury is vivace in 6/8 meter. This was the last movement to be written. It experiments with bitonality using B flat and E major in a fast-moving scherzo. The movement features solo violin, harp, flute, and glockenspiel. It is the shortest movement and is very quick and powerful.



Jupiter, the Bringer of Jollity

The opening is *allegro giocoso* in 2/4 meter. The 2nd theme is still *allegro* but changes to 3/4 meter. The featured instruments are triangle, cymbals, glockenspiels. The triple meter section gives a waltz-like feel to the movement and presents a bright and happy mood to the listener. The middle section melody was used for the patriotic hymn "I Vow to Thee My Country".



Uranus, the Magician

The movement begins with a short, four-note, brass motive. The tempo is *allegro* with the meter set in 6/4 and occasionally shifting to 9/4. It builds to an impressive quadruple fortissimo organ glissando dropping back to a pianissimo *lento* section. It contrasts major and minor tonalities throughout to create a clumsy dance-like tune. The ending is quiet and spooky.

Four staves of musical notation for brass instruments. The top two staves are Horn in F and Trumpet in C, both in treble clef. The bottom two staves are Trombone and Bass Trombone, both in bass clef. The music is in 6/4 time. Each staff contains four measures, each with a single dotted half note. The notes are: Horn in F (F4), Trumpet in C (G4), Trombone (B2), and Bass Trombone (B1).

GAMES AND ACTIVITIES

www.abilenephilharmonic.org/education

Music Memory Game - Three students are “it” and stand at the front of the room. All of the other students receive one instrument card. The students at the front take turns calling on two classmates. The classmates stand up and name their card when called on. If it is a match, the student who is “it” keeps the match and gets another turn. The student with the most cards at the end wins. In 4th and 5th grade the students have to name the instrument family to keep the match. The winning students get a reward. I used to give a piece of candy, but there are so many restrictions now that I have tried to come up with inexpensive alternatives such as: choose activity song the next day, lead the activity song, choose their instrument first, share time at the end of class, choose a game, etc. I have a list they can choose from. The cards will be on the website.

Music Bingo/Listening Bingo/Instrument Bingo - The bingo cards for this concert are on the website; Cheryl Lavendar’s listening and instrument bingo games; I use the same rewards for winners

What Instrument Am I? - Split class into two groups; the teacher draws a card with a musical instrument name on it; Team one gets to ask one question about the card before they are allowed to guess what it is; If they do not guess correctly, team two gets to ask a question and guess; Play continues until one team guesses what is on the card; 4th and 5th grade would have to name the family to get the point

Version 2: Choose two students; the teacher chooses an instrument picture for both students to see; The two students call out the name of the pictured instrument; The student that identifies the instrument first wins and is challenged by another student; the student who answers incorrectly sits down; play continues until everyone has had a turn.

Music Family Feud - Divide the class into two teams. Have two students meet in the middle to compete in the first question. Have them put their hands behind their backs. Read the question. The first to ring the bell (or grab the object, etc.) gets to answer the question. If they cannot answer immediately or answer incorrectly, the other person gets a chance to answer. The winner’s team can choose to pass or play. The team that has to play answers 4 – 8 other questions about the subject. They are allowed three wrong answers or strikes. If they answer all the questions correctly, they win. If they get three strikes, the other team gets a chance to steal. They may give one answer. If their answer is correct, they win. Sample questions are on the website or create your own for your classes. This can be played as a general review or specifically for instruments or composers.

Music Baseball - Answer a question correctly and you move around the bases (I use chairs or borrow bases from p.e.) I use a pitcher and a catcher. The pitcher has the question cards and asks the questions. If the batter gets the question right, they take a base. Occasionally, I ring a bell to designate that the next question is a homerun question. If it is answered correctly, everyone gets home. If the batter misses the question, the catcher gets to answer it. If the catcher is correct, the batter is out. If the catcher is incorrect, the batter gets a walk.

Freeze Game - Use freeze stick figure cards (you can buy them or make your own) with stick figures bent in different shapes. Play the selections and stop at various points like musical chairs. Students freeze in the pose shown on the card.

Passing Game - Take a small object and pass it around the room to the concert selections. When the music stops, the student holding the object must answer a question related to the concert.

In the Hall of the Mountain King— Rhythmic ostinato to accompany this piece is on the website

Art to Music - Discuss how music makes you feel and think of different things. Give students paper and crayons or markers. Play one of the selections and have the students draw what they feel. I talk about the difference between just drawing a pretty picture of your favorite horse or dog and drawing the colors and shapes of what you feel. You could, also, use this activity to create your own listening maps. You can use contrasting selections to help the students explore the different settings of the music.

Star Spangled Banner Flag Poster - You will need 15 stars cut out from pattern in this study guide or from your own pattern; You will need 8 red strips and 7 white strips; follow the pattern to put the words on the stripes. This was the only American flag to have 15 stripes. This could be done as a class or individual activity possibly in art class.



Movement - Have students use different body facings and body directions to move to the different selections and create their own dances. Groups of 4 work well but it can be any number. The smaller groups can then combine with a larger group and merge their dance into one dance. More suggestions for movement will be on the website.

Cup Passing Game - This is an exciting game played to "In the Hall of the Mountain King". The instructions are on the website. It reinforces part work and is a favorite. I bought plastic cups at the dollar store. You can use paper cups, but they do not hold up well. I have done it with classes of 22 and classes of 60. With the large classes, we formed an inner circle and an outer circle. We've even gone outside to play.

Instrument Share - Divide the class into 4 groups. Each group is given a folder with pictures of one instrument family in it. The pictures have magnets on the back. Each group is given 10 minutes to place their pictures on the board, name the family, and be ready to give a brief report on each instrument. Each group is given 5 minutes to present their family. Each group member must participate. Adjust to fit your time constraints.

Name That Tune - Divide the class into two teams. Have one person from each team come forward. Play the beginning of one of the concert selections. The first student to ring the bell and name the piece wins a point for their team. You could, also, play short selections of the themes on the piano.

Around the World - Place composers pictures on a world map; discuss countries and continents where composers lived.

Ticket Game - This may be used with instruments, composers, or titles. You will need different color tickets for each item students are listening for. Each student will hold a ticket and some will be the same color. For example, if you are listening for families of instruments, you will need 4 different colors. Each instrument family would be written on the board in a different color marker. When the students hear their color, they hold up their ticket. Tickets may be bought or made out of poster board, tag board, etc.

A variation would be to put the composers name on the board in three different colors. The teacher reads a fact about the composer and students hold up their color ticket.

The selections could be written on the board in 3 different colors. The music could be played for a listening activity or a fact could be read about the selection.

Who Am I? - a variation of "What Instrument Am I?"; more than two teams could be used; a variation would be to print a class set of composer pictures and fact cards; one card per student; the students must find their match by asking questions of each other.

Tic Tac Toe - using instrument pictures or worksheets connect 3 pictures in a row (across, up, down, or diagonal) in the same family; have students name family of instrument to put an X or and O in the square.

Leader in Me -Use your school's "Leader in Me" application. Have students fill it out as if they were Holst.

Create a timeline for a data chart.

Use leadership tools such as venn diagrams and brainstormers to study pieces and the composer.

Orchestras must "think win-win" and "synergize".

"Sharpen your saw" at the concert!

TEACHING SUGGESTIONS & RESOURCES

Musical Time Periods

3rd Grade

I keep this very basic with just a few characteristics of each time period. Then we put the composers on the timeline.

Play "Where in the World".

Play "Music Listening Bingo".

Play "Name That Tune".

4th Grade

Timeline – I add a few more characteristics and more historical events. Put composers on timeline.

Play "Where in the World".

Play "Family Feud".

Play "Music Listening Bingo".

Play "Name That Tune".

5th Grade

All of the above activities, but I include a lot more characteristics and detail. I have the students determine the time period the composer belongs to. I emphasize the American history and scientific events.

Instruments of the Orchestra

3rd Grade

I use the Dallas Symphony and San Francisco Symphony kids's websites. I bring in laptops for a day, if possible, to let the students play the games.

Dallas Symphony's Backstage with Bleeckie <http://www.viewpure.com/12d1CiTRwJw?ref=live>

Play "Music Memory" game.

4th and 5th Grades

Benjamin Britten's Young Person's Guide to the Orchestra

<http://www.viewpure.com/4vbnhU22uAM?ref=search>

We classify the instruments by family in order from lowest pitch to highest pitch.

Play "Memory Game".

Play "Family Feud".

Play "Music Bingo".

Play "Instrument Baseball".

Websites

<http://www.dsokids.com/> - instruments and games

<http://www.sfskids.org/> - instruments and games

<http://www.nyphilkids.org/> - instruments and games

<https://www.classicsforkids.com/shows/shows.php?id=122>

– great resource that goes with *The Young Person's Guide to the Orchestra* and other topics

<http://www.musictechteacher.com/> - fun site with many interactive games; try this one

<http://www.abilenephilharmonic.org/> - links for activities, games, etc.

<http://jeopardylabs.com/> - create your own jeopardy game

Books

Moses Goes to a Concert by Isaac Millman

88 instruments by Chris Barton

The Story of the Incredible Orchestra: An Introduction to Musical Instruments and the Symphony

Orchestra by Bruce Koscielniak

Zin! Zin! Zin!: A Violin by Lloyd Moss

Meet the Orchestra by Ann Hayes

I Like the Music by Leah Komaiko

The Cello of Mr. O by Jane Cutler

I Know a Shy Fellow Who Swallowed a Cello by Barbara S. Garriel

The Musical Life of Gustav Mole by Katherine Meyrick

Gabriella's Song by Candace Fleming

Out and About at the Orchestra by Barbara J. Turner

Orchestranimals by Vlasta van Kampen and Irene C. Eugen

Musical Instruments from A to Z by Bobbie Kalman

What Instrument is This by Rosmarie Hausherr

Kodaly

I use the music for opening, closing, and change of pace activities.

There are several suggestions for implementing Art Music in:

Kodaly Today: A Cognitive Approach to Music Education pp. 232 – 234

Isolate melodic and/or rhythmic phrases of the pieces for practice of known elements:

- Play on recorder, sing, write on staff, play on orff instruments

Teach folksongs that composers used in pieces or used for inspiration for the piece. Have students listen for the folksong as a directed listening activity

Orff

Take a known song such as “Rocky Mountain” and have students play and perform in an A B A form (or other forms that you would like to explore). There are several ways to do this. Play the piece for the A section; sing the song or have students create a body percussion or dance for the B section; play the piece for the A section. You can take any known pentatonic song and explore form easily. Create introductions and codas.

Take simple children’s books such as *Up Up Down* by Robert Munsch or Jack Prelutsky poems and let the children create a soundscape. They choose instruments to play on the sound words. In *Up Up Down* the xylophones can be used to play ascending and descending patterns on the key words.

Using locomotor and nonlocomotor movements have students create movement pieces to parts of the selections.

Dalcroze

Use scarves to move to the music and show expression.

Pass a ball to the beat around a circle; call out “switch” to change directions. Pass the ball around the circle; whoever has the ball on the rest (or half note or whatever targeted element chosen) sits down. Students stand in a circle with one person in the middle. When the music starts, the student in the middle begins to move to the music. At a cadence point, the student in the middle passes the motion to another student. This student moves to the center and begins a new movement.

For more curriculum materials and resources, visit:

<https://abilenephilharmonic.org/academy/>



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would like to extend a special

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to the organizations and
individuals which made this event possible.

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Notes