



SYMPHONY IN SPACE!

2023.24
Concerts
for
Schools

MSO MILWAUKEE
SYMPHONY
ORCHESTRA
KEN-DAVID MASUR / MUSIC DIRECTOR



WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Symphony in Space*! We can't wait to have you here for a fun, educational, and engaging musical experience. We are also thrilled to introduce our new assistant conductor, Ryan Tani, who will be conducting our youth performances this season!

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Symphony in Space*! We will again be using the Wisconsin DPI lesson plan format as well as listing the corresponding state standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

We give special thanks to our MSO volunteers for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Thanks to the following people for their contributions to these concert preparation materials:

Hannah Esch, content author

Courtney Buvid, MSO ACE & Education Manager, curriculum contributor

Zachary Reinardy, MSO Lead Designer, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A playlist for this concert has been created for your ease of use for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to each piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click ***Symphony in Space!****

-OR-

Visit the MSO's Concerts for Schools webpage **here** and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*

GET TO KNOW US!



About the Milwaukee Symphony

» Learn more about the MSO's mission and history!

MSO Education Department

» Learn more about our wide variety of programs and initiatives!



About Ryan Tani

» Learn more about our conductor for this concert!



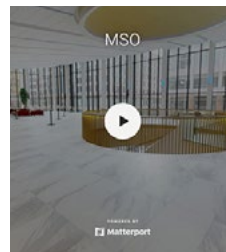
About the Orchestra

» Learn more about all of our musicians in the orchestra!



About Jane Story

» Learn about the 2023 Stars of Tomorrow Winner performing on this concert!



Bradley Symphony Center

» Discover the home of the MSO by taking a virtual tour!



About Matthew Huebsch

» Learn more about our scientific host!

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CONCERT PREPARATION

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphony concert or you're a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◊ Have you heard any of these pieces before?
- ◊ Do you have a favorite?
- ◊ Is there a piece you are excited to hear live?
- ◊ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go deeper

- ◊ Read the biographies and program notes.
- ◊ Were there any composers you had never heard of before?
- ◊ Did you learn anything new or interesting that you didn't know before?
- ◊ Have fun in the [MSO's Bitmoji Classroom!](#) Full of interactive elements including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say "Thank You"? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave, Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

- ◇ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Symphony in Space!* specific social narrative will be available on our website prior to the concert.
- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones

and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Courtney Buvid at buvidc@mso.org. A photo ID will be requested as security.

- ◊ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◊ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Courtney Buvid at buvidc@mso.org. A photo ID will be requested as security.

Teachers - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



SYMPHONY IN SPACE!

Milwaukee Symphony Orchestra | **Ryan Tani**, *conductor*
Matthew Huebsch, *host*
Jane Story, *violin* (2023 Stars of Tomorrow Winner)

Richard Strauss
Thus Spoke Zarathustra

Gustav Holst
"Mars" from *The Planets*

Jessie Montgomery
Starburst

Felix Mendelssohn
Concerto in E minor for Violin and Orchestra, Opus 64
III. Allegretto non troppo - Allegro molto vivace
Jane Story, violin

Gustav Holst
"Jupiter" from *The Planets*

John Williams
Main Theme from *Star Wars*



The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programming possible: the United Performing Arts Fund (UPAF), the Herzfeld Foundation, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC.

PROGRAM NOTES

We're traveling to a galaxy far, far away during this concert to explore music inspired by the mysteries of the universe! Movements from Gustav Holst's masterwork *The Planets* capture the astrological character of each planet. The endless variety of ideas and motives in Jessie Montgomery's *Starburst* create a vivacious sparkle that also perfectly captures the title. Finally, we end with the groundbreaking Main Theme from *Star Wars*, composed by John Williams, who took his inspiration from several of the composers featured in this concert! The sun, moon, stars, and planets will align in this celestial symphonic celebration.



RICHARD STRAUSS (1864-1949)

Richard Strauss was born in Munich, Germany, on June 11, 1864. His father, Franz, was the principal horn player in the Munich court **orchestra** for 42 years and provided a solid music education for his son. Strauss began studying music at age four, taking piano and violin lessons before going to school for composition. At age 13, he became a violinist in his father's own orchestra. Before the age of 17, Strauss had written several compositions, short piano pieces, and his Symphony in D minor. The music of his lifetime would cover a broad range of styles and bridge the Romantic and Modern periods.

Upon leaving school, Strauss was invited to conduct the first performance of his commissioned work *Suite for 13 Winds* for the Meiningen Orchestra. Following his successful conducting **debut**, Strauss was quickly regarded as one of the best conductors of his day, leading the premieres of many important works. He would hold notable conducting positions such as third conductor of the Munich Opera (1886-89), second and then chief conductor at Munich (1894-98), and conductor of the Royal Court Opera in Berlin (1898-1919). Remaining an active composer, Strauss wrote many orchestral pieces called **tone poems**. He based many of these on famous stories, including *Don Juan*, *Don Quixote*, and

Macbeth, while others were philosophical (*Thus Spoke Zarathustra*, *Death and Transfiguration*) and even autobiographical (*Ein Heldenleben* - *A Hero's Life*).

In 1897, Strauss married opera singer Pauline de Ahna. The two often performed together, him conducting and her singing the starring role onstage. Strauss would compose many songs, or **lieder**, specifically for his wife, and she would push him to explore new musical directions he might not have taken otherwise. After his opera *Salome* premiered in 1905, Strauss began to write operas almost exclusively. Many of his works have become standards in the orchestral and operatic repertoire.

The rise of the Nazi regime in the 1930s held back Strauss's composing. Towards the end of World War II, American soldiers approached his home in Bavaria. Strauss came to them and said "I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*." One of the officers happened to be a musician and recognized Strauss, saving him and his home from occupation and harm. Strauss would live the rest of his days comfortably in his home, composing until his death in 1949.

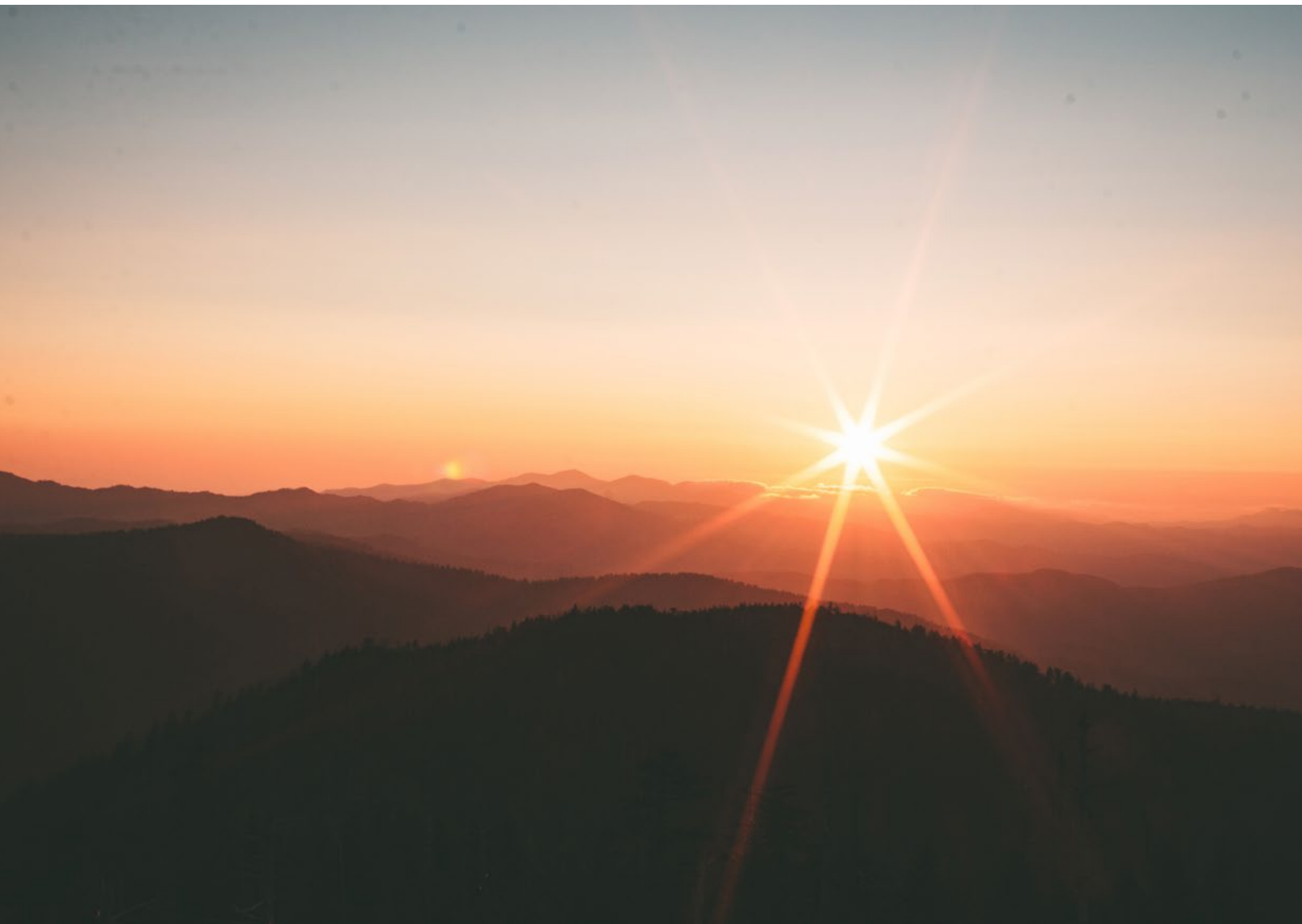
Thus Spoke Zarathustra Spotify

Thus Spoke Zarathustra was composed in 1896 and is considered one of Strauss's finest tone poems. Based on the novel by Friederich Nietzsche, the piece takes on many philosophical issues, but largely represents the quest to find "the meaning of life" in the universe and the ongoing conflict between the two forces. The entire tone poem is thirty-five minutes long, but the opening section is the most well-known. The opening **fanfare** became a household melody after its feature in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. Originally, the piece was only meant as a placeholder until the commissioned composer finished the score, but Strauss's fanfare was so powerful with its imagery that it remained in the final film.

Intended to depict a mountaintop sunrise that opens Nietzsche's book, Strauss's musical representation of dawn is bold and grand. The opening double low C on the organ and double basses is so low that it rumbles more than it is heard. The brass fanfare is made up of 4th and 5th **intervals**, which are the most simple. Strauss did this to represent humanity in its most basic form. *Thus Spoke Zarathustra* is easily one of the most spectacular sunrises in orchestral repertoire.

Activity Idea

Other composers have also composed musical sunrises. Have students listen to the Strauss example, then listen to Edvard Grieg's "**Morning Mood**" from *Peer Gynt* and Ferde Grofé's "**Sunrise**" from his *Grand Canyon Suite*. How are the versions alike or different? Which one do students like best and why? What musical devices (dynamics, instrumentation, tempo, etc.) did the composers use to create their sunrises? As a follow-up, students could compose their own musical sunrises using traditional or non-traditional notation, classroom instruments, voices, and/or body percussion.





GUSTAV HOLST (1874-1934)

Gustav Holst was an English composer born in Gloucestershire, England. His family was a musical one; his father was a pianist and organist and his mother a pianist and singer. Holst began to study the piano as soon as his fingers could reach the keys, but was troubled with neuritis in his hands and would have to give up the instrument in his late teens. This led him to study the trombone, as it would allow him to play in orchestras and provide an income. In 1895, Holst attended the Royal College of Music in London on a scholarship, studying **composition** with the esteemed Charles Villiers Stanford. While at the college, Holst met fellow composer, and eventual lifelong friend, Ralph Vaughan Williams. During his early adult years, Holst developed an interest in Hindu mysticism and spirituality. He was fascinated with foreign places and learned about astrology, the study of stars to predict future human events, while on a trip to Spain. His bewilderment and study with astrology became his inspiration for *The Planets*.

Arguably, Holst's most influential post was as a teacher. His top appointments were as music master at St. Paul's Girls' School in 1905 and director of music at Morley College in 1907. He would retain both of these positions until the end of his life. Teaching would take up most of Holst's time, leaving him to compose only on weekends and in August, working undisturbed in his soundproof music room at St. Paul's Girls' School, Hammersmith. Due to his many teaching commitments, it took him over two years to finish *The Planets*.

Holst is best remembered for creating haunting melodies and preserving the English folksong tradition through his compositions. He provided a symphonic voice for England in the early twentieth century, taking the orchestral model provided by Gustav Mahler and Igor Stravinsky and making it uniquely British. Throughout his life, Holst composed orchestral music, wind ensemble music, several operas, chamber music, songs, and a plethora of choral music.

The Planets Spotify

"These pieces were suggested by the astrological significance of the planets. There is no program music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle of each piece will be found sufficient, especially if it is used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind."

- Gustav Holst

The Planets is a seven movement orchestral **suite** composed from 1914-1916. The composition looks at the planets from the astrological perspective rather than the astronomical as he describes above. This is the reason Holst never wrote a movement for Earth or Pluto as it

had not been discovered at the time of his composing in 1914. The first performance was for an invited audience of a few hundred people; Sir Adrian Boult led the New Queen's Hall Orchestra. Over one hundred years later, the piece is still widely revered. When all seven movements are performed, gargantuan orchestral forces are required, including multiple harps, organ, two timpanists, and a woman's chorus hidden offstage.

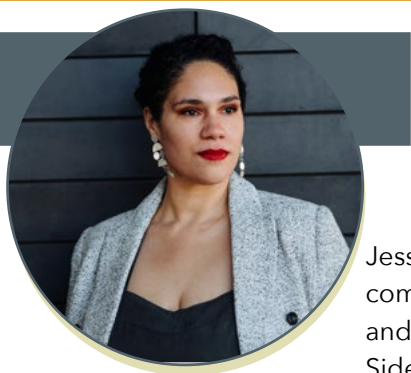
"Mars, the Bringer of War"

"Mars" trudges forward with a march-like **rhythm** and aggressive brass playing. The Bringer of War is presented as neither good nor bad, but remarkable for his sheer power and brute force. There is no glory, no heroism, no tragedy in this movement – it is a fierce, remorseless allegro. Some believe that Holst was sensing the impending World War I. He was quoted as seeking to express "the stupidity of war" and successfully captures the senseless, mechanized horror.

"Jupiter, the Bringer of Jollity"

"Jupiter" is a bustling fairground, full of good spirits and bouncy folk tunes. The feel of the music fits the astrological meaning of Jupiter, the benevolent and generous planet. Full of the charm of traditional English folk tunes, the movement could easily be designated as "the English movement." Mid-way through the movement, a slower, more regal tune appears, which Holst later used as the melody for the **hymn** "I Vow to Thee, My Country."





JESSIE MONTGOMERY (1981-)

Jessie Montgomery is an acclaimed composer, violinist, and educator. Born and raised in Manhattan's Lower East Side, she grew up during a time when the neighborhood was at a major turning point in its history. Her father, a musician, and her mother, a theater artist and storyteller, would regularly bring Montgomery to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. Through these experiences, Montgomery has created a life that merges composing, performance, education, and advocacy. Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country.

Since 1999, Montgomery has been affiliated with the Sphinx Organization, which

supports young African-American and Latinx musicians. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her growing body of work includes solo, **chamber**, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018), *Records from a Vanishing City* (2016), *Caught by the Wind* (2016), and *Banner* (2014) – written to mark the 200th anniversary of The Star-Spangled Banner. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. In July 2021, she began her three-year appointment as the Mead **Composer-in-Residence** with the Chicago Symphony Orchestra.



Starburst was commissioned by the Sphinx Organization and **premiered** by its resident "Sphinx Virtuosi" in 2012. Montgomery credits the title *Starburst* to her feeling that the members of the "Sphinx Virtuosi" are like "new stars in a galaxy." The endless variety of ideas and **motives** create a vivacious sparkle that also perfectly captures the title. She offers the following information about the work:

"The brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,' lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

Activity Idea

While listening to *Starburst*, have students close their eyes and visualize a night sky. What do they see? Are there stars in their sky? Meteors? Shooting Stars? Bright lights? Planets? Have students draw their night sky using black construction paper as their template. If time allows, investigate the stars, constellations, and planets in your area using this interactive [online planetarium](#).





FELIX MENDELSSOHN (1809-1847)

Felix Mendelssohn was born into a wealthy family in Hamburg, Germany, that welcomed many people of cultural, intellectual, and social importance into their home. His father was a banker who ensured that his family was well provided for, educated, and comfortable. Mendelssohn's musical talent was obvious at a young age. He gave his first public concert appearance at the age of nine, wrote his first symphony for full orchestra at 15, and composed the Overture for *A Midsummer Night's Dream* at 17.

Even though it was clear Mendelssohn was a child **prodigy**, his parents made sure he received a well-rounded education. He even became an accomplished watercolor painter in addition to a famous composer and musician. Mendelssohn's music paints pictures of places he traveled to or imagined.

For example, his Third Symphony draws inspiration from a trip to Scotland; subsequently it became named the "Scottish" Symphony, while *A Midsummer Night's Dream* conjures up images of a magical world of fairies.

Although only 38 when he died, Mendelssohn managed to distinguish himself as one of the first significant **Romantic** composers of the 1800s. In his short life, he founded the Leipzig Conservatory of Music and became its director, composed 12 string symphonies, five full symphonies, the oratorio *Elijah*, several pieces of chamber music, and produced the books of piano music *Lieder ohne Worte* (*Songs Without Words*) in collaboration with his sister Fanny.

Concerto in E minor for Violin and Orchestra, Opus 64,

Mvt. III Allegretto non troppo - Allegro molto vivace  Spotify

Mendelssohn composed the Concerto in E minor for Violin and Orchestra over a six-year period, completing the work in late 1844. He wrote the **concerto** for his good friend, the virtuoso violinist Ferdinand David, who premiered the work in March of 1845. Mendelssohn was not a professional violinist, he was a pianist, so he corresponded with David while writing the concerto, getting advice on the technical aspects of the violin and input on the piece itself. The result is a work that still sounds like Mendelssohn wrote it, but is also very satisfying for violinists to play. Mendelssohn's collaboration with David is the first known instance of a composer partnering with an artist on the development of a new work in this way, something that is regular practice now.

Mendelssohn's concerto was groundbreaking in other ways, too. Instead of an extended orchestral introduction (**exposition**), he had the violin start immediately, playing the whole first theme - a new and different technique. Mendelssohn also wrote out the **cadenza** rather than encouraging the soloist to improvise, as was the common practice at the time. The cadenza was also moved earlier in the piece; it's usually placed near the very end of the

final movement. Finally, instead of full breaks between the three movements, the music is continuous, with composed bridges flowing from one movement to the next. No composer had previously done this between all the movements of a concerto.

Our soloist, Jane Story, will be performing the finale of the concerto on our **Symphony in Space!** performances, beginning with the bridge into the third movement. The short bridge (*Allegretto non troppo*) features a sweet but sort of melancholy melody played by the solo violin, accompanied by the string section. Then the piece launches into the finale (*Allegro molto vivace*) introduced by trumpet fanfares and timpani rolls. The music is joyous, like a huge celebration! It is also very fast and extremely technically challenging for the soloist. The end result is a performance that is incredibly exciting to both listen to and watch!

Activity Idea

Mendelssohn's violin concerto will be performed by the 2023 Stars of Tomorrow Winner, Jane Story, who is only 17 years old! Learn more about Jane and her accomplishments to share with students [here](#). Lead a discussion with students on what their talents, hobbies, and/or dreams are for their life. The discussion could also be a written project for students to complete independently. Have students share if they feel comfortable.

Have a question for Jane? Students can submit questions to the [MSO Education Department](#) and one or two might be read at the concert! Be sure to include students' first names only, grade level, and school.





JOHN WILLIAMS (1932-)

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage and remains one of our nation's most distinguished and contributive musical voices. Williams grew up around music and film. As a child, he learned to play piano, clarinet, trombone, and trumpet, and his father played drums for many of the famous Warner Brothers cartoons. After serving in the Air Force in the early 1950s, Williams attended The Juilliard School, where he studied piano and composition. Soon after, he moved to Los Angeles to begin his successful career.

Williams is best known for his movie music. He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *Memoirs of a Geisha*, *Home Alone*, and *The Book Thief*. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Lincoln*, *The BFG*, and *The Post*. Williams has composed

themes for four Olympic Games. He has served as music director of the Boston Pops Orchestra for 14 seasons and remains their **conductor laureate**. In addition to his film scores, Williams has composed numerous works for the concert stage including two symphonies and more than a dozen concertos **commissioned** by many of America's most prominent orchestras. Like all skilled composers, Williams has developed his own special style, including a natural ability to write musical themes, or **motifs**, that immediately bring to mind a specific character.

Williams has received five Academy Awards and 53 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 25 Grammys, four Golden Globes, and five Emmys. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. Additionally in 2009, Williams was inducted into the American Academy of Arts & Sciences and composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama.

Main Theme from *Star Wars* Spotify

The music of John Williams has been an integral part of countless beloved movies. Williams frequently uses **leitmotifs** in his film music that create lasting impressions of memorable scenes and characters. In 2016 he received the 44th Life Achievement Award from the American Film Institute - the first time a composer was honored with this award.

The music from the Star Wars trilogy was groundbreaking music for film, drawing inspiration from the works of composers Richard Strauss, Richard Wagner, and Gustav Holst. The triumphant Main Theme plays during the opening crawl for each movie. Beginning with a boisterous fanfare, Williams immediately sets the tone for the adventure and mystical worlds audiences are about to see. Following the fanfare, the melody is transferred to the strings for a soaring and majestic mood. Williams's 1977 **score** for *Star Wars* won an Oscar, Golden Globe, BAFTA Award, and a Grammy. The Main Theme may be the most recognizable theme in all of film music.





Lesson 1 – Concert Etiquette

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can demonstrate proper concert/audience etiquette when attending a symphony concert performance.

Essential Question for Learning

What choices can I make that are best for myself and others?

VOCABULARY FOR THE LESSON

conductor • symphony • concert etiquette • musician • time signature

STANDARD #3 – RESPOND

Demonstrate proper concert/audience etiquette.

DISCIPLINARY LITERACY CONNECTION

**– Writing (music, words)
– Speaking
– Listening
– Thinking**

Social Emotional Learning

DECISION MAKING & RELATIONSHIP SKILLS

Learners will be able to honor social norms with respect to safety of oneself and others.

Learners will be able to make constructive choices about personal behavior and social interaction in order to evaluate the consequences of various actions with consideration of well-being for oneself and others.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Exit Tickets
- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Audience Experience Rubric
- YouTube Videos
 - Class Notes: What Does a Conductor Do?
 - A short guide to concert etiquette... learn how to attend concerts like a pro!
- Audience Experience Worksheet

Lesson Procedure: What is the lesson order?

1. Ask students to describe places they have been where they were members of an audience. Examples could include attending a movie, a play, a sports arena, etc. Was their behavior the same at each event? Different? Discuss.
2. Working individually or as a class, have students complete the [Audience Experience Rubric](#).
3. View the following videos with your class to prepare for the concert:
 - a. [Class Notes: What Does a Conductor Do?](#)
 - b. [A short guide to concert etiquette...learn how to attend concerts like a pro!](#)
4. Introduce further discussion points to prepare students for the concert.
 - a. It is customary to applaud when the concertmaster and conductor walk onto the stage at the beginning of the concert.
 - b. Try not to leave in the middle of a performance, unless it's an emergency. Wait for a break in the concert to visit the restroom, or wait until the audience is clapping before moving. When re-entering, try to enter between musical selections.
 - c. Do your best to listen carefully and quietly. Focus on the music, the musicians, and the conductor and remember to be courteous and exercise good judgement.
5. Have students complete the [Audience Experience Worksheet](#).
6. Following the concert, have students assess their behavior. Did they demonstrate good concert etiquette? Were there any things they could work on for next time?



Lesson 2 – Explore the Concert Repertoire

Lesson Objective

What do you want students to know and be able to do?

I can examine and evaluate musical connections, similarities, and differences.

Essential Question for Learning

How do musical elements (tempo, dynamics, texture, timbre, etc.) create mood or feelings?

VOCABULARY FOR THE LESSON

tempo • dynamics • mood • texture • tone color or timbre

STANDARD #3 – CONNECT

Examine and evaluate musical connections, similarities, and differences.

DISCIPLINARY LITERACY CONNECTION

**– Listening
– Thinking**

Social Emotional Learning

SELF-MANAGEMENT

Learners will be able to express their emotions to self and others in respectful ways.

SOCIAL-AWARENESS

Learners will be able to provide support and encouragement to others through perspective-taking, empathy, and appreciation for diversity.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing
- Written (music, words) Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- [Symphony in Space! Spotify Playlist](#)
- [Elements of Music Table](#)
- [Listening Journal](#)

Lesson Procedure: What is the lesson order?

1. At a pace of your choosing, listen to the repertoire of [Symphony in Space!](#). As you listen to each piece, ask students to close their eyes while listening and imagine where the music takes them. How does the music make them feel?
2. Discuss where students imagined they were, how they felt, and what was happening with each piece.
3. Tell students that composers can use different musical elements such as tempo, dynamics, tone and texture to help the listener imagine a specific setting or feeling.
4. Show students the [Elements of Music Table](#) and use the guiding questions to lead a discussion on what in the music made them feel a certain way or imagine that setting. Use this process for each piece on the concert.
5. Listen through the [Symphony in Space!](#) repertoire again and provide students with a [Listening Journal](#) to document their thoughts.
6. Have students compare and contrast the repertoire for Symphony in Space!. Do all of the pieces/composers use the musical elements in the same way? How are they different?

Lesson 3 – Space School Musical

Lesson Objective

What do you want students to know and be able to do?

I can make connections among the arts and between theatre and non-arts disciplines.

Essential Question for Learning

What life skills can be learned through theater?

STANDARD #1 – CREATE

Execute a defined role within an ensemble.

STANDARD #2 – PERFORM

Perform collaboratively as part of an ensemble, demonstrating well-developed ensemble skills.

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

STANDARD #4 – CONNECT

Describe how theatre connects to art and music.

VOCABULARY FOR THE LESSON

Teaching Tips & Glossary

DISCIPLINARY LITERACY CONNECTION

- **Listening**
- **Thinking**

Social Emotional Learning

SELF-AWARENESS

Learners will be able to recognize and label a variety of complex emotions in self and others.

Learners will be able to use optimism and “growth mindset” to recognize strengths in self in order to describe and prioritize personal skills and interests they want to develop.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Group Performance**

Materials

What items do you need to present/engage the students in the lesson?

- **“Space School Musical” YouTube Playlist**
- **Production Details & Materials**
- **Activity Guide & Lesson Plans**
- **Teaching Tips & Glossary**
- **Symphony in Space! Spotify Playlist**

Lesson Procedure: What is the lesson order?

NASA’s Discovery Program and KidTribe collaborated to create “Space School Musical,” an innovative multi-disciplinary learning experience that brings the solar system to life. Students will learn about the planets, moon, and other solar system objects, combining science with music, memorable lyrics and simple choreography.

The musical introduces young learners to basic space-science concepts in an engaging and non-intimidating way while also promoting creativity and offering students many ways to express themselves.

View the “Space School Musical” materials [here](#).

Lesson Objective

What do you want students to know and be able to do?

I can brainstorm, discuss, and sketch ideas to create a fictional character using details, subject matter, and context.

Essential Question for Learning

What elements are important to creating a character?

VOCABULARY FOR THE LESSON

**astrology • astronomy •
orchestral suite • composition •
characteristics • instrument family**

STANDARD #4 – CONNECT

**Describe and demonstrate relationships
between art and design and their
learning in other disciplines.**

DISCIPLINARY LITERACY

CONNECTION

- Writing
- Listening

Social Emotional Learning

SELF-AWARENESS

Learners will be able to reflect on similarities and differences between their personal beliefs and those of others.

RELATIONSHIP SKILLS

- Learners will be able to work cooperatively and productively in a group to accomplish a set goal.
- Learners will be able to use active listening and assertive, clear communication when expressing thoughts and ideas.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing
- Non-Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- [Astrology Resource](#)
- [Character Building Worksheet](#)
- [Symphony in Space! Spotify Playlist](#)

Lesson Procedure: What is the lesson order?

1. Begin with a Think-Pair-Share activity on the topic of astrology vs. astronomy.
2. Introduce students to the term astrology: the study of the effect of the sun, moon, stars, and planets on people's personalities, emotions, and decision-making. The effects vary depending on when a person was born, based on the alignment of stars, planets, etc. at that time. If you have not already, be sure to call attention to the distinct difference between astronomy (rooted in science and research) and astrology (ancient belief system based on celestial interpretation).
3. Introduce students to Gustav Holst's orchestral suite *The Planets* and how the astrological perspective of the planets, not the astronomical, inspired his composition.
4. Focusing on Mars and Jupiter for this lesson, explore the astrological meanings of the planets with students. What are their characteristics? Here is a great [resource](#) to consider.
5. Provide students with a [character building worksheet](#) and ask them to create each planet into an actual being based on their astrological meanings.
 - a. Depending on time, students could complete this activity for each planet, a planet of their choosing, or be divided into groups.
6. Have students share their creations with the class.
7. After their presentations, play each of the movements for students to see how their creations match up with Holst's musical interpretation. How were their interpretations similar? Different?
 - a. Before playing the movements, ask students what instrument or instrument family they think may represent their character in the movement and why. Following the listening activity, gauge student's answers. Where they right? Wrong?

Lesson Plans



Lesson 2 – Instrument Families

Lesson Objective

What do you want students to know and be able to do?

I can recognize and define grade-appropriate foundational musical elements.

Essential Question for Learning

How do we discern musical creators' and performers' expressive intent?

VOCABULARY FOR THE LESSON

orchestra • timbre • musician
• composition • conductor • movement

STANDARD #3 – RESPOND

Utilize appropriate music terminology in the evaluation/ reflection of music performances.

DISCIPLINARY LITERACY CONNECTION

– Speaking
– Thinking

Social Emotional Learning

SOCIAL AWARENESS & RELATIONSHIP SKILLS

Learners will be able to present their own point of view.

Learners will be able to demonstrate listening skills, start and stop conversations, and take turns in conversations.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

– Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- [360° Symphony Video](#)
- [MSO Bitmoji Classroom](#)
- [Symphony in Space! Spotify Playlist](#)

Lesson Procedure: What is the lesson order?

1. Show students a [360° symphony video](#), moving the camera perspective around so students can experience the orchestra from all sides. Do they recognize any of the instruments? Ask students if they play any instruments. If they do, can they name the family to which their instrument belongs?
2. Explain that there are four instrument families in the orchestra: Strings, Woodwinds, Brass, and Percussion. Use the MSO's [Bitmoji Classroom](#) to explore the families of the orchestra and their instruments. Are the instruments in each family played the same way? How are their timbres (or sounds) different?
3. Explain that at their **Symphony in Space!** concert they will hear two different movements from Holst's *The Planets*. Each movement highlights a different family of the orchestra.
4. Listen to portions of "Mars" and "Jupiter" and have students try to determine which instrument family is highlighted in each piece. Remind students that while all instruments will be playing, they should listen for the family that plays a larger role in the piece or is the driving force of the piece.
5. Discuss answers with students and guide them through critical thinking on why Holst chose specific instrument families for each piece. (The Brass Family carries the heft and weight needed for "Mars, the Bringer of War." All of the families are needed to convey the jollity of "Jupiter.").
6. If time allows, lead a discussion on how each piece would be different if it was missing an instrument family.



Lesson 3 – Compare & Contrast

Lesson Objective

What do you want students to know and be able to do?

I can respond to music by analyzing context and how creators manipulate the elements of music.

Essential Question for Learning

How does understanding the structure and context of music inform a response?

VOCABULARY FOR THE LESSON

**tempo • dynamics •
tone color • texture**

STANDARD #3 – RESPOND

Define and demonstrate understanding of foundational musical elements in discussion and written reflection.

DISCIPLINARY LITERACY CONNECTION

**– Writing (music, words)
– Thinking**

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Verbal Student Sharing**
- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- [The Solar System for kids](#)
- [Elements of Music Table](#)
- [Listening Journal](#)
- [Symphony in Space! Spotify Playlist](#)

Lesson Procedure: What is the lesson order?

1. Prepare students for an inter-galactic voyage into our solar system! Here is an introductory video of [The Solar System for kids](#). Feel free to use any/all resources you may already have instead. Once students have been introduced to the planets, tell students that you will be focusing on Mars and Jupiter for this lesson.
2. Replaying the sections of the video, using still images or any other resources of your own, have students compare and contrast the three planets (visually and characteristically). We suggest doing this activity together as a class using a Venn diagram.
3. Next, introduce students to Gustav Holst and his orchestral suite *The Planets*. Again, reiterate to students that they will be focusing and hearing “Mars” and “Jupiter” at their **Symphony in Space!** concert.
4. Listen to the movements as a class. Be sure to provide a listening structure for students such as the [Elements of Music Table](#), [Listening Journal](#), etc.
5. Working in pairs or small groups, have students compare and contrast the movements from Holst’s *The Planets* using a Venn diagram/graphic organizer.
6. Have students share their observations and discuss with their peers.

Lesson Plans

Lesson 1 – Composer Research

Lesson Objective

What do you want students to know and be able to do?

I can analyze the historical and cultural relationships between music and other disciplines.

Essential Question for Learning

How does one musical style influence another?

VOCABULARY FOR THE LESSON

composer • repertoire • themes • inspiration

STANDARD #4 – CONNECT

Analyze the historical and cultural relationships between music and other disciplines.

DISCIPLINARY LITERACY CONNECTION

**– Reading (notation, words, images)
– Writing (music, words)**

Social Emotional Learning

RELATIONSHIP SKILLS

Learners will be able to use active listening and assertive, clear communication when expressing thoughts and ideas.

Learners will be able to work cooperatively and productively in a group and overcome setbacks and disagreements.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Verbal Student Sharing**
- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- **Symphony in Space! Spotify Playlist**
- **Internet & Computer Access**

Lesson Procedure: What is the lesson order?

1. Introduce students to John Williams, highlighting the fact that he is a living composer and has written many famous movie scores they may recognize. Tell students that they will hear the **Main Theme from Star Wars** at their **Symphony in Space!** concert.
2. Tell students that his groundbreaking music for the film drew inspiration from works by composers Richard Strauss, Richard Wagner, and Gustav Holst – two of whom are also featured on the Symphony in Space! concert.
3. Split the class into three groups to conduct a research project on each of the inspirational composers – Richard Strauss, Richard Wagner, and Gustav Holst. Groups should research facts about their composer and influential works they are known for (bonus points if they can figure out the work[s] that may have influenced John Williams).
4. Have groups create a short presentation for the class, including 3-5 facts about the composer and why they think John Williams was inspired by them. If applicable, groups can play a brief excerpt of the work that inspired John Williams's scoring for *Star Wars*.

Lesson Plans

Lesson 2 – Adventure Writing

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How does music communicate?

VOCABULARY FOR THE LESSON

setting • characters • problem/resolution • plot

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

- **Writing (music, words)**
- **Speaking**

Social Emotional Learning

FOCUS ATTENTION

Learners will be able to, with minimal adult guidance, use organizational skills and strategies to focus attention in order to work toward personal and/or academic goals.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Verbal Student Sharing**
- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- **Star Wars Synopsis**
- **Symphony in Space! Spotify Playlist**
- **Story Planner**

Lesson Procedure: What is the lesson order?

1. Lead in: What is an adventure? Have you ever had an adventure? What happened? Where do/can adventures happen?
2. Give students a **brief synopsis** of *Star Wars*, specifically highlighting the adventures of the characters.
3. Play the **Main Theme from Star Wars** for students and have them listen for the musical storytelling in John Williams's score. Do they hear good characters? Bad characters? Suspense? Excitement?
4. Tell students they will be writing their own imaginary adventure story set to the **Main Theme from Star Wars**. This activity can be done independently, in pairs, or in groups.
5. Using a **story planner**, have students map out their story plans – thinking of the setting, characters (good/bad), problem/resolution, etc. Play the **Main Theme from Star Wars** in the background as inspiration for students' stories.
6. Using their story planner, have students turn their plan into a complete story.
7. Have students read their stories to the class and play the **Main Theme from Star Wars** in the background for dramatic effect. Have other classmates provide constructive feedback – whose was very exciting? Very funny? Very descriptive?

Lesson Plans

Lesson 3 – Leitmotifs

Lesson Objective

What do you want students to know and be able to do?

I can compose short pieces using standard and/or alternative notation and technology within specified guidelines, demonstrating the use of the elements of music.

Essential Question for Learning

How does understanding the structure and context of music inform a response?

VOCABULARY FOR THE LESSON

**leitmotif • melody •
rhythm • instrumentation
• composition**

STANDARD #3 – RESPOND

Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology.

DISCIPLINARY LITERACY CONNECTION

– Listening

Social Emotional Learning

SOCIAL AWARENESS

Learners will be able to show respect for other people's perspectives.

RELATIONSHIP SKILLS

Learners will be able to advocate for themselves.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

– **Performance Exam**

Materials

What items do you need to present/engage the students in the lesson?

- **Videos:**
 - *Star Wars Music: Themes and Leitmotifs, Motifs*
 - *Raiders of the Lost Ark Musical Themes*
 - *Harry Potter – Top 10 Musical Themes*
- **Classroom instruments**
- **Sheet Music**
- **Blank Paper & Pen/Pencil**

Lesson Procedure: What is the lesson order?

1. Introduce students to the term leitmotif: a short, recurring phrase associated with a person, place, emotion or idea (a device commonly used in film music).
2. Make the connection to students that composer John Williams is very well known for using leitmotifs in his compositions. Play some examples for students:
 - a. *Star Wars Music: Themes and Leitmotifs, Motifs*
 - b. *Raiders of the Lost Ark Musical Themes*
 - c. *Harry Potter – Top 10 Musical Themes* (John Williams only scored the first three films).
3. Lead a discussion with students following the listening activity. How are the leitmotifs in each movie similar or different? How do they convey the character or scene? What are the musical characteristics of the different leitmotifs (melody, rhythm, instrumentation)?
4. Using the notes of two or three chosen triads, have students compose two melodies; one to represent "good" and one to represent "evil."
 - a. Suggest major triads for "good" characters and minor triads for "evil."
5. Have students perform their contrasting leitmotifs for the class using available classroom instruments.
 - a. If time allows, have students create a brief character profile for their "good" and "evil" leitmotifs.

PRINT AND ONLINE RESOURCES

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra, by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Composer list includes pages on Strauss, Holst, Jessie Montgomery, and John Williams.

[Classics for Kids Podcast](#) (short biographical episodes on Classical composers)
*Available on Apple Podcasts

***Thus Spoke Zarathustra*, Richard Strauss**

[Young People's Concert - "Thus Spake Richard Strauss"](#) - New York Philharmonic, Leonard Bernstein

[2001: A Space Odyssey Intro](#)

[Strauss: Also sprach Zarathustra](#) - Berliner Philharmoniker; Gustavo Dudamel, conductor

The Planets, "Mars" and "Jupiter," Gustav Holst

[Gustav Holst and 'The Planets'](#) - The History Press

BBC Proms; Susanna Mälkki, conductor

I. ["Mars, the Bringer of War"](#)

IV. ["Jupiter, the Bringer of Jollity"](#)

***Starburst*, Jessie Montgomery**

[Unscripted with Jessie Montgomery](#)

[Minnesota Orchestra, Conductor Osmo Vänskä, *Starburst*](#)

Concerto in E minor for Violin and Orchestra, Opus 64, Mvt. Allegretto non troppo - Allegro molto vivace, Felix Mendelssohn

[Violin Concerto Movement III with music](#)

[Kids Korner: Felix Mendelssohn](#) - Columbus Symphony Orchestra

Main Theme from *Star Wars*, John Williams

[John Williams - Stéphane Denève | The Interview](#)

[Main Theme from *Star Wars*](#) - Wiener Philharmoniker; John Williams, conductor

[Star Wars \(1977\) Original Opening Crawl](#)



GLOSSARY

Arpeggio: The notes of a chord played in succession, either ascending or descending.

Beat: The unit of musical rhythm.

Cadenza: An ornamental and virtuosic solo passage in a concerto or other work.

Chamber Music: Instrumental music played by a small ensemble with one player to a part.

Chord: Three or more musical notes played at the same time.

Classical Era or Period: The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

Commission: An order for something, especially a work of art, to be produced.

Compose: The act of writing music.

Composer: A person who writes music.

Composer-in-Residence: A program which involves the collaboration between the artist and the hosting organization.

Composition: An original piece of music.

Concertmaster: The first violin in an orchestra.

Concerto: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

Conductor: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

Conductor laureate: An honorary title for distinguished achievement.

Debut: A person's first appearance or performance in public.

Duration: The time that a sound of silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

Dynamics: Loudness or softness of a composition. The symbols in sheet music indicating volume.

Ensemble: A group of two or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.

Exposition: The initial presentation of the thematic material of a musical composition, movement, or section.

Fanfare: An opening, prelude, or flourish, often triumphant or celebratory, usually played by brass instruments.

Form: The structure of a piece of music.

Genre: A category that identifies a piece of music as belonging to a certain style or tradition.

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Hymn: A type of song specifically written for the purpose of adoration or prayer.

Instrumentation: Arrangement of music for a specific combination of instruments.

Interval: The distance in pitch between two tones.

Key: The system of notes or pitches based on and named after the key note.

Key signature: The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

Leitmotif: A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as “leading motive.”

Lieder (German): A song that sets poetry to music, performed by a single vocalist and piano.

Major: One of two modes of the tonal system. Music in major keys has a positive, affirming character.

Melody: A succession of pitches in a coherent line, the principal part.

Minor: One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

Motif/motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Opera: A drama where the words are sung instead of spoken.

Opus: A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer’s other works.

Orchestra: A large group of instrumentalists playing together.

Orchestral: Having to do with the orchestra.

Orchestration (v. orchestrate): Arranging a piece of music for an orchestra.

Pitch: The frequency of a note determining how high or low it sounds.

Premiere: The first official performance of a work.

Prodigy: A person, especially a young one, endowed with exceptional qualities or abilities.

Repertoire: A collection or body of standard works performed regularly.

Rhythm: Pertaining to time, played as a grouping of notes into accented and unaccented beats.

Romantic Era or Period: The time in music history during the early 1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scherzo: An energetic, light, or playful composition, typically comprising a movement in a symphony or sonata.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (V. Scored: To write or arrange for a specific instrument or instruments.)

Soloist: The person performing the solo line.

Staff: Five horizontal parallel lines and spaces between them on which musical notation is written.

Suite: A loose collection of instrumental compositions.

Symphony: Three to four movement orchestral piece, generally in sonata form.

Tempo: Indicating speed.

Texture: The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

Theme: A melodic or sometimes harmonic idea presented in a musical form.

Timbre: The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

Time signature: Numeric symbol in sheet music determining number of beats per measure.

Tone: A note or pitch. Also, the quality and character of sound.

Tone poem (Symphonic Poem): An instrumental composition intended to portray a particular story, scene, or mood.