

Rhythm Rhapsody



2024.25
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 *Rhythm Rhapsody*. We can't wait to have you here for a fun, educational, and engaging musical experience.

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all of 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 *Rhythm Rhapsody*. We will be using the National Association for Music Education lesson plan format as well as listing the corresponding national 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! This year, we have included a new worksheet to use as an assessment of student knowledge before or after the concert!

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.

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:

Nathan Hickox-Young, MSO Concerts for Schools & Education Manager, content author
Courtney Buvid, MSO ACE & Education Manager, curriculum contributor
Laura Huebner, Dotted Design, 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 the musical piece.

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

Click **Rhythm Rhapsody***

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!

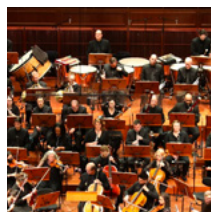
MSO Education Department

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



About Ryan Tani

➤ Learn more about our conductor for this concert!



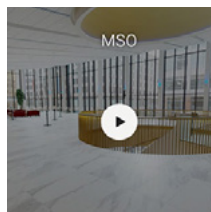
About the Orchestra

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



About Lucy Wu

➤ Learn more about the 2024 Stars of Tomorrow Competition Winner performing on this concert.



Bradley Symphony Center

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



About Danceworks

➤ Learn more about our host and guest artist for this concert!

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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 symphonic concert or you're a seasoned audience member, here are some suggestions on how 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 instrumental 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 *Rhythm Rhapsody*-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 Nathan Hickox-Young at hickoxn@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 Nathan Hickox-Young at hickoxn@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.



Rhythm Rhapsody

Milwaukee Symphony Orchestra | Ryan Tani, *conductor*
Lucy Wu, *cello*
Gina Laurenzi, Danceworks MKE, *host*

JOHANNES BRAHMS/orch. Albert Parlow
Hungarian Dance No. 5 in G minor, WoO 1

IGOR STRAVINSKY
Suite from *The Firebird* (1919 revision)
III. Infernal Dance of King Kastchei

REENA ESMAIL
Ram Tori Maya

ANTONÍN DVOŘÁK
Concerto in B minor for Cello and Orchestra, Opus 104
III. Finale: Allegro moderato
Lucy Wu, Cello

ERNESTO LECUONA/arr. Grofé, Ferde
Malagueña

BÉLA BARTÓK
Romanian Folk Dances, Sz. 68, BB 76
I. Joc cu băță
II. Brâul
III. Pe loc
IV. Buciumeana
V. Poargă românească
VI. Mărunțel
VII. Mărunțel

JOE HISAISHI
"Merry-Go-Round of Life" from *Howl's Moving Castle*



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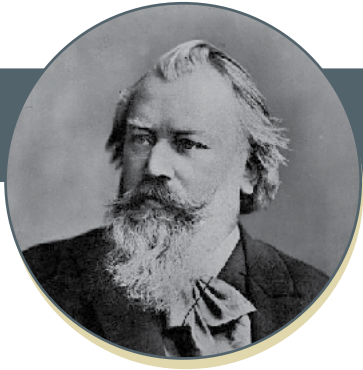
The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programming possible: United Performing Arts Fund (UPAF), Herzfeld Foundation, Hearst Foundations, Westbury Bank, Townsend Foundation, Educators Credit Union, and the Eleanor N. Wilson and Irene Edelstein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

Concerts for Schools is supported in part by grants from the Milwaukee Arts Board and the Wisconsin Arts Board with funds from the State of Wisconsin. Additional support provided by the National Endowment for the Arts and Milwaukee County Arts Fund (CAMPAC).

PROGRAM NOTES

Music and dance have always been inseparable. From ballet to flamenco-inspired rhythms to inspiration from Hindustani classical dance, join the MSO for a musical celebration of movement! Wherever you're from and no matter what age, this program is sure to move you!

*Note: Words in **bold** indicate that the definition can be found in the glossary.*



JOHANNES BRAHMS (1833-1897)

Johannes Brahms served as an important composer throughout the **Romantic era** in Germany. He was famously recognized by the composer Robert Schumann as a great talent and as the German voice that could carry on the traditions of Ludwig van Beethoven. His four symphonies are large, important works, as are many of his contributions to the world of chamber music. He spent much of his career in Vienna, retaining close relationships with Robert and Clara Schumann, Joseph Joachim, and the famous conductor Hans von Bülow. Although Brahms is most famously known for being a composer, he played many instruments, including double bass, French horn, and piano. He also served as

the conductor of the Vienna Philharmonic for a brief period. Brahms is known for composing in a more conservative **Classical** style, standing up to the progressive and Romantic musical ideas of Richard Wagner, Franz Liszt, and Richard Strauss.

FUN FACT: The rivalry between Brahms and Franz Liszt continued throughout both of these composers' lives, and although there are no letters or evidence of Brahms ever speaking poorly of Liszt, he did reportedly fall asleep during one of Liszt's world premieres!

Hungarian Dance No. 5 in G Minor Spotify

Johannes Brahms actually composed 21 Hungarian Dances as **four-hand piano** duets, which were later arranged for full orchestra. The inspiration behind this collection came from his friend, the Hungarian violinist Ede Reményi, with whom he performed on a grand European tour as well as throughout his life. Of the 21 Dances he composed, only numbers 11, 14, and 16 are said to be his original compositions in the style of traditional Hungarian dance. The melodies of the other 18 dances were traditional Hungarian **folk tunes** that Brahms was introduced to through his friend Reményi and his travels throughout Europe. The piece on this concert, Hungarian Dance No. 5, was thought by Brahms to be a traditional folk song, but it was actually composed by the Hungarian composer Béla Kéler and was originally titled *Bártfai Emlék Csárdás*, which approximately translates to "A Dance to Remember [the city of] Bartfa." A **csárdás**, (pronounced like *chahr-dahsh*) is a traditional Hungarian dance that includes clapping, snapping your heels together, and long flowing dresses that make a distinctive shape when they swirl.

Activity Idea

This piece contains many drastic changes in dynamics. Have your students listen to the piece and stand when the piece is forte and sit when the piece is piano!

Digital Resources

[Hungarian Dance No. 5 - Hungarian Symphony Orchestra](#)
[All 21 Hungarian Dances - Wiener Philharmoniker](#)
[Csárdás Dance Example](#)



IGOR STRAVINSKY (1882-1971)

Igor Stravinsky was born into a musical family in Russia and showed musical aptitude as a young child. His father, a professional opera singer, did not want his son to pursue a career in music. Stravinsky became a law student, but after his father's death in 1902, he decided to follow his true calling and study composition with the famous Russian composer Nikolai Rimsky-Korsakov. In 1908, Stravinsky came to the attention of Serge Diaghilev, a prominent Russian **impresario** (an impresario is a person who sponsors or produces new artistic works – similar to producers today). Diaghilev asked Stravinsky to create a ballet score based on the Russian folk tales about

the Firebird. The ballet premiered in 1910 and was an overnight success. Stravinsky's second successful ballet, *Petrushka*, premiered the next year. *The Rite of Spring*, which premiered in 1913, initially shocked audiences, but eventually became Stravinsky's most famous work.

World War I cut Stravinsky off from his home, and he lived in Switzerland for a time with his family. When signs of World War II became imminent, Stravinsky relocated to the United States. He continued to accept new challenges as a composer and conductor, touring the world until 1967. He died in 1971 at the age of 88.

"Infernal Dance" from *The Firebird*

The Firebird is based on Russian folklore of the same name. Stravinsky's ballet centers on the journey of its hero, Prince Ivan. Ivan enters the magical realm of Kastchei the Immortal. Wandering in the gardens, he sees and chases the Firebird. The Firebird, caught by Ivan, begs for its life in exchange for one of its magic feathers. Next, Ivan sees the princesses and falls in love with one of them. The princesses are held captive by Kastchei. Ivan decides to free them. Kastchei returns and, upon learning Ivan's motives, sends his magical creatures after Ivan. Ivan uses the magic feather to call upon the Firebird, who uses her magic to set all the creatures to sleep. The Firebird instructs Ivan that to stop Kastchei, he must find and destroy the magical egg containing Kastchei's soul. Ivan does so and Kastchei disappears along with his dangerous creatures. Ivan has set the princesses free. He and Elena, the princess he loves, live happily ever after.

Through music, Stravinsky depicted characters, locations, events and emotions. Though performed with dancers acting and with scenery in the background, the music drives the story. Stravinsky tells the tale so clearly through music that he later created a 20-minute suite for the stage, meant to be performed and understood without dancers or scenery. The "Infernal Dance of King Kastchei" describes Kastchei returning to find Ivan and making his monsters dance wildly. Ivan uses his magic feather to call the Firebird for help.

Activity Idea

Tell your student that this piece depicts monsters who are dancing wildly! Pass out coloring materials and paper and have your students try to draw what they think the monsters might look like!

Digital Resources

[Infernal Dance - London Symphony Orchestra](#)

[Full Firebird Suite - Vienna Philharmonic](#)

[Full Firebird Ballet - Diana Vishneva](#)





REENA ESMAIL (b. 1983)

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Her primary instrument is the piano, and she also plays guitar and violin and sings Indian music. Esmail studied composition at The Juilliard School and Yale School of Music and spent a year studying **Hindustani classical**

music on a Fulbright scholarship in India. She writes music for orchestras, choirs, and chamber groups all over the country, including the Los Angeles Master Chorale, Seattle Symphony, and Kronos Quartet. Esmail loves bringing people from different cultures and communities together through her music. When she isn't composing, she enjoys doing math and spending time with her dog, Rusty.

Ram Tori Maya  Spotify

Composer Reena Esmail's *Ram Tori Maya* is a setting of a Hindustani **bhajan**: a devotional song that can be spiritual in nature and can also be about global issues. It is in verse-chorus form and sung in Hindi. The lyrics for this bhajan were written by an unknown poet in the 1800s, and the melody was written by a composer named Ninu Mazumdar much more recently. The lyrics are as follows:

Text

Ram tori maya, nach nachave
Nis din mera manva vyakul
Sumirat sudhi nahi ave
Jorat tori, neha sut mera
Nirvarat arujhave
Kehi bhidi bhajan karu more sahib
Barbas mohe satave
Ram tori maya, nach nachave

Translation

(Oh Lord*), these worldly distractions are making me dance to their tune.
Every day, my mind is so restless that I'm not finding the time to focus.
And without that focus, peace will not come to me.
My mind is like a child
And I have gotten entangled in that worldly attachment.
(Oh Lord*), when can I find the time to engage with you when the mundane things are nagging at me?
(Oh Lord*), these worldly distractions are making me dance to their tune.

** This reference is not literally religious, but an exclamation that aspires to a higher purpose.*

Activity Idea

A bhajan is a spiritual or devotional song. *Ram Tori Maya* focuses on being present with your mind and your body, but spiritual and devotional songs can take many forms. For example, national anthems can be considered devotional songs to a country. Ask your students to write their own devotional songs to whatever they would like.

Digital Resources

[*Ram Tori Maya* - New York Philharmonic](#)

[*Ram Tori Maya* Information and Videos - Carnegie Hall](#)



ANTONÍN DVOŘÁK (1841-1901)

Antonín Dvořák, who had achieved great fame as a champion of Czech music, had a theory about how classical music should be written. First, a composer should immerse themselves in the **folk music** of their nation. Then they should write in the character of the music, using its rhythm and the shapes of its melodies, but never quoting the folk music directly. In 1892, Dvořák arrived in New York City. "I did not come here to interpret Beethoven or Wagner for the public," he said, "but to give what encouragement I can to the young musicians of America ... I came to discover what young Americans have in them and to help them express it. The new American School of Music must strike its root deeply into its own soil."

Dvořák was born in a small village to a poor innkeeper and a butcher. His parents were amateur musicians, but from a young age, he was singing folk songs and taking part in all of the village's musical activities. When he was twelve, Dvořák was sent to a nearby town to take music lessons. Eventually his family found enough money to send him to the famous Organ School in Prague. After two years of study there, Dvořák found his first job as a viola player, and he began to compose. From then on, his career blossomed, touring Europe, often conducting his own works. By the time he was offered the American Conservatory directorship, he was already famous in both Europe and America.

Concerto in B minor for Cello and Orchestra



Dvořák completed his cello concerto during his third and final year spent in America. For years, an old friend and superb cellist, Hanuš Wihan, had encouraged Dvořák to compose a work for him, but Dvořák had hesitated. When he heard Victor Herbert (the popular Broadway composer), a colleague at the National Conservatory, perform his own cello concerto, Dvořák began to give serious thought to Wihan's request.

Though composed in America, this cello concerto has little American influence, unlike many other works Dvořák composed during this time. This particular concerto has much more Czech influence and is likely more of a reflection of him missing his homeland. The movement that will be featured on this concert is the third and final movement, Finale: Allegro moderato.

Activity Idea

On February 5-6, 2025, the cello concerto will be performed by the 2024 Stars of Tomorrow Competition winner, Lucy Wu, who is only 16 years old! Learn more about Lucy 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.

Digital Resource

[Full Concerto - Yo-Yo Ma](#)



ERNESTO LECUONA (1895-1963)

Ernesto Lecuona is one of the most influential Cuban composers, acquiring fame and recognition in not just the classical music tradition, but also in pop, jazz, opera, and even film. Throughout all of his works, he used melodies and styles from Spain, Mexico, Central America, and Africa to contribute to the creation of a uniquely Cuban style of music.

Lecuona's musical abilities were apparent from a very young age; despite being only informally taught the piano by his sister, Lecuona gave his first recital at five years old. He was then accepted into the Havana Conservatory for Music, where his skills continued to flourish, composing his first piece at just 13. Lecuona chose to further his education abroad, continuing his studies in both France and the United States. In the early 1930s, Lecuona

helped to form the Lecuona Cuban Boys, a small jazz orchestra that toured the world for over 40 years. The band played many works written by Lecuona, but also helped spread the work of other Cuban composers to parts of the world that had never heard uniquely Cuban music. Lecuona was passionate about this mission and used his acclaim to introduce more classical audiences to the world of traditional Cuban music.

Lecuona was a prolific composer, writing more than 400 songs, 31 works for orchestra, and many other pieces for piano, ballet, and film. After political unrest in Cuba, Lecuona moved to Florida for the last few years of his life, where he could often be seen gardening.

Malagueña Spotify

While *Malagueña* was originally written for the piano, the piece has been **arranged** and performed on many different instruments. There are arrangements for solo guitar, small jazz orchestra, and even a few arrangements for full orchestra, which is what the MSO will perform. The term *malagueña* was originally used to describe a woman from Málaga, a city in the Andalusia region which is located along the coast of Spain's southern border. Málaga is famous for a particular style of **flamenco dancing**, also dubbed "flamenco *malagueña*." In contrast to other flamenco dances, the flamenco *malagueña* is known for its long, passionate, melodic lines, often slower than a typical flamenco dance. The style does, however, still use the classic flamenco technique of a prolonged *accelerando*, creating an exciting feeling of anticipation that continues throughout the piece. Lecuona's *Malagueña* was originally part of a set of six pieces for piano, called the Suite Andalusía, in which Ernesto Lecuona used music to capture different aspects of the Andalusia region. *Malagueña* is the most popular of these, and Lecuona did eventually write words to go along with the piece. *Malagueña* as a piece and as a genre of music has since flourished, and now there are even competitions where artists write their own *malagueñas*!

Activity Idea

This piece is full of drastic tempo changes. Make your classroom into a continuum of tempo with one end being Presto and the other being Largo. As you play this piece, you and your students will move right and left along the tempo continuum in accordance with the tempo of the piece!

Digital Resources

[Malagueña - Played on the piano by Ernesto Lecuona](#)

[Malagueña - Full Orchestra - Boston Pops](#)

[Full Suite Andalucía - Roberto Salvalaio](#)

[Flamenco Malagueña Dance](#)





BÉLA BARTÓK (1881-1945)

Around 1900, the Hungarian composer and pianist Béla Bartók was drawn to the mountains of central Europe to collect the folk music of several ethnic groups. Before he left, he contacted Zoltán Kodály, a composer and expert on the study of folk song. Both men, destined to become great composers, looked upon this music as a source of inspiration for their own compositions. Their prime concern, however, was the preservation and study of the music itself.

Over a five-year period, Bartók and Kodály made many trips to the mountains, collecting thousands of examples of folk music. Much of the music was centuries old, but had never been written down. Bartók recorded many of the songs on

Edison cylinders, the predecessor of the phonograph. His articles were published all over the world and still stand as models of careful research. Bartók and Kodály amassed an invaluable collection of this music just before it began to fade with the arrival of popular music on radio and in cinema.

Bartók is often called “the father of **ethnomusicology**.” While other musicians had looked into the effect of music on society and culture, and people were certainly aware of their connection, it was through Bartók’s findings and writings that this study was born.

Romanian Folk Dances

Around 1909, Bartók’s search took him to an area then known as Transylvania. There he found the Romanian folk music to be particularly vigorous and beautifully expressive. When he returned home, Bartók created a piano suite out of seven Romanian dances. Later on, he arranged the music for a small orchestra. In Bartók’s music, the folk characteristics remain authentic, even when played by an orchestra.

Recalling his first hearing of the music, Bartók explains that *Joc cu băță* (“Stick Dance”) and *Buciumeana* (“Hornpipe Dance”) were played to him by a traveling Romani violinist. He wrote down *Brăul* (“Sash Dance”) and *Pe loc* (“In One Spot”) after hearing peasants play the music on their rustic flutes. A Romanian peasant fiddler played *Poargă românească* (“Romanian Polka”) and *Mărunțel* (“Quick Dance”) for Bartók.

The dances were intended to be easily performed and enjoyed by ordinary people. They are short dances associated with activities in everyday life.

1) *Joc cu băță* (“Dances with Sticks”)

Joc cu băță is a Transylvanian game played with sticks. The music is merry and energetic and has a **syncopated** melody. The use of both **major** and **minor** modes gives the music an interesting folk-like character. When Bartók arranged the dance for orchestra, he gave the melody to clarinets and violins.

2) *Brâul* ("Sash Dance" or "Waistband Dance")

Brâul is actually a cloth belt worn by either men or women in a part of former Yugoslavia. The music is happy and quick, and in 2/4 time. Bartók introduced the melody with a solo clarinet. Perhaps its sound is characteristic of the hand-made flutes Bartók heard.

3) *Pe loc* ("In One Spot" or "Stamping Dance")

Pe loc is translated as "on the spot." This is a dance in which participants stay "in one spot" and use slow, steady steps. Often, bagpipes played the musical accompaniment for the dancers. Bartók chose the piccolo to play the melody originally played on a folk flute.

4) *Buciumeana* ("Hornpipe Dance")

This dance is from a district in Transylvania. The music is graceful and relaxed. When Bartók first heard this piece, it was performed by a solo violinist, so in his orchestral version, Bartók chose to still use a solo violin, rather than the whole section.

5) *Poargă românească* ("Romanian Polka")

Poargă is a children's game and dance from the border between Hungary and Romania. The music is quick and lively. Its melody alternates between a three-beat and two-beat rhythm. Bartók used lower strings and bassoons to play the bass, a droning bagpipe-like sound.

6) *Mărunțel* ("Quick Dance")

This fast dance uses very small steps and movements. The music has a rhythmically active melody over a drone bass. In the orchestral version, Bartók uses violins to play the melody.

7) *Mărunțel* ("Quick Dance")

As a whirling conclusion to his orchestral pieces, Bartók gave the flutes the opportunity to dance above the melody played by the violins.

Digital Resources

[Bartók's Romanian Folk Dances - Norwegian Chamber Orchestra](#)

[Romanian Folk Dance Example](#)



JOE HISAISHI (b. 1950)

Joe Hisaishi has collaborated on the music production of over 80 films at home and abroad. His works have won many awards, including several Outstanding Achievement in Music prizes. In 2001, he made his debut as a film director with *Quartet*, taking charge of the theme music and co-writing the script. The film was officially invited to the World Competition section of the Montréal World Film Festival. In May 2004 at Cannes International Film Festival, Hisaishi became the first Japanese musician to conduct an orchestra there, performing *The General* (a representative work of Buster Keaton) at the film concert.

In recent years, he's worked as a classical music conductor and continues to compose new works in a contemporary style. Hisaishi has collaborated with a wide range of artists including Philip Glass, David Lang, Mischa Maisky, and orchestras such as the Hong Kong Philharmonic, Melbourne Symphony Orchestra, Singapore Symphony Orchestra, London Symphony Orchestra, American Symphony Orchestra, Helsinki Philharmonic, and Vienna Symphony Orchestra, among others.

"Merry-Go-Round of Life" Spotify

This **waltz** is the main theme of the Studio Ghibli film *Howl's Moving Castle*. The movie depicts a magical world where a young woman is cursed by an evil witch. She befriends a sorcerer who lives in a flying castle and helps her with her curse. After falling in love, the sorcerer and the young woman defeat the witch who cursed her and reverse its effects.

This piece acts as somewhat of a **leitmotif** for the castle that the sorcerer lives in, and acts as an identifier for the audience about where a scene might be taking place. The movie takes us through a long journey with many ups and downs, but there is an ever-present theme of trying to keep moving forward and enjoying what you can. This piece mimics this message with its lilting melody that shifts from major to minor while still maintaining the waltz rhythm.

Activity Idea

The piece acts as a leitmotif. Define this term with your students and learn about other composers who use this technique. If your students are having trouble grasping the concept, think of John Williams's famous themes and leitmotifs in his film scores. Discuss what other songs and sounds make us think of things, such as the school bell ringing, a doorbell, or even an ice cream truck!

Digital Resource

[Merry-Go-Round of Life - Conducted by Joe Hisaishi](#)

CRITICAL LISTENING

Lesson 1 – The Message in *Malagueña***Subject**General
Music**Level**

5-8

Duration

25 minutes

Materials

- Technology to play the pieces of music – no visual is required.
- Optional paper and pencils for written responses

Lesson Objectives/NAfME Standards

MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

MU:Re7.2.6a Describe how the elements of music and its expressive qualities relate to the structure of the pieces.

MU:Re8.1.6a Describe a personal interpretation of how creators' and performers' application of the elements of music and its expressive qualities, within genres and cultural and historical context, convey expressive intent.

Summary of Tasks

1. Listen to the orchestral recording of Ernesto Lecuona's *Malagueña*. Tell your students that the composer of this piece eventually wrote lyrics to go along with the melody. While they are listening, have them think about what those lyrics might say.
2. After sharing their guesses as to what the lyrics might be in small groups, have your students share some of their suggestions with the whole class.
3. Next, play this recording of the piece, sung by Plácido Domingo: <https://www.youtube.com/watch?v=UEIn3kp1G58>
4. Tell them that this recording uses the lyrics that Lecuona wrote in the original Spanish. Based on hearing this version, what do they think the piece is about now? Has their guess changed from before?
5. Finally, read them this approximate English translation of Lecuona's lyrics:

Malagueña, hear me sighing
 For you left me sad and lonely
 Can't you see? That
 you're my one and only
 Malagueña, hear me crying
 Can't you see? My heart is aching.

Come to me!
 Oh, how I implore you!
 I love everything about you
6. Did this match what they thought the piece might be about? What musical elements made them think that the piece was about something? Think about the basic elements of music such as tempo, dynamics, key, form, and melody.

Assessment

If you had students write down what they thought this piece might be about, and their reflections, they could hand this in for a formal assessment. If you instead opted for class discussion, informal assessment in the form of class discussion would be appropriate.

Take Home/Extension Tasks

The message of Lecuona's lyrics is very present in the songs that you might hear on the radio today. Ask your students to think of three songs that convey the same message as *Malagueña* and explain why.

FOLK MUSIC AND DANCE

Lesson 2 – Hungarian and Romanian Folk Music

Subject	Level	Duration	Materials
Music or History	5-8	40 minutes	<ul style="list-style-type: none"> Paper Pencils Technology to play videos

Lesson Objectives/NAfME Standards

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.

MU:Re8.1.5a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers' and personal interpretations to reflect expressive intent.

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Summary of Tasks/Actions:

1. Listen to both the Hungarian Dances by Brahms and the Romanian Folk Dances by Bartók.
2. Briefly discuss with your students the history of these two countries and their relationship with each other.
3. Make a Venn diagram comparing and contrasting these two pieces. Have your students focus on the elements of the music such as tempo, form, what instruments are used, dynamics, what rhythms are used, and so on. This may be easier for students to do in groups or in pairs.
4. As a class, decide what characteristics of the music are uniquely Hungarian and Romanian. It may be helpful to use a group Venn diagram.
5. Have your students watch the first five minutes of the two following videos:
<https://www.youtube.com/watch?v=vKKM8J3y3G0&t=218s>
<https://www.youtube.com/watch?v=RUZnX9vv38c&t=200s>
6. Again, discuss as a class how the two dances are similar and how they differ.
7. Finally, have everyone get up and learn and dance along to this video:
<https://www.youtube.com/watch?v=RIPEU6-FOQY&t=9s>

Assessment

This is a formal assessment, as students will hand in their Venn diagrams.

Take Home/Extension Tasks

Perform the folk dance that your class learned to other popular tunes. Because of its basic structure, it would work with most songs that you might hear on the radio.

RHYTHM AND MOVEMENT



Lesson 3 – Exploring Taal and Deepchandi

Subject	Level	Duration	Materials
Taal patterns	3-6	15-25 minutes/ 4 Days	<ul style="list-style-type: none"> Technology to play a video Whiteboard or another method of visual representation

Lesson Objectives/NAfME Standards

MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

MU:Pr5.1.4b Rehearse to refine technical accuracy and expressive qualities and address performance challenges.

MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.

MU:Re7.2.2a Describe how specific musical concepts are used to support a specific purpose in music.

Summary of Tasks

This lesson plan utilizes the Carnegie Hall Link Up Program videos provided by Carnegie Hall in association with this piece.

1. Play up until 2:38 of this video:
<https://www.carnegiehall.org/Education/Programs/Link-Up/National-Program/The-Orchestra-Sings/Ram-Tori-Maya#videos>
 Taal Patterns: Introduction to Deepchandi. This includes a brief explanation of Tabla and the introduction to Deepchandi in Western notation. I would recommend that this is all you do on the first day of this lesson. Have your student get comfortable with the clapping and the counting. This may take breaking it up into smaller sections or even writing it on the board for a visual explanation.
2. Play the same video up to the 4:03 mark. This will introduce the “Dha” and “Tin.” Have your students practice saying and hearing the difference between these two syllables. I would recommend ending your lesson on this day by reviewing what they learned on the previous day, getting used to the clapping and counting.
3. Play the same video for a third time and play the whole video. This will combine the two lessons that were previously taught, having students count with “Dha” and “Tin” instead of Western notation. This will take some practice, and it will be something for the students to work on.
4. As students begin to feel more comfortable with this, have them start speeding up the tempo. This may take several days of practice. Eventually, play the piece “Ram Tori Maya” and have the students do the deepchandi along with the music.

Assessment

This is a visual and aural assessment. Teacher may make this formal by quizzing students on deepchandi.

Take Home/Extention Tasks

On the same website as the original video, there is an introduction to Kathak dance. Have your students watch the video. If they have learned the basics of deepchandi, adding these physical movements will come very naturally and eventually they can dance to *Ram Tori Maya* as well!

FORM

Lesson 4 – Introducing Form through *Merry-Go-Round of Life*

Subject	Level	Duration	Materials
General Music	2-5	35 minutes	<ul style="list-style-type: none"> An instrument to play the different melodies Technology to play the piece A deck of cards Tape to divide your classroom A whiteboard to provide visual aids for your students

Lesson Objectives/NAfME Standards

MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance.

MU:Re9.1.4a Evaluate musical works and performances, applying established criteria, and explain relevance to the context.

Summary of Tasks

1. Go over the basic concept of musical form. If your students haven't had much exposure to the concept, it can be helpful to start with a game. Start with two short melodies. The melodies can be anything, but it can be helpful to start with motives that they might recognize. For example, the beginning of Beethoven's Symphony No. 5, "dum dum dum daaaaaah, dum dum dum daaaaaah." Find what is the easiest way for you to play these melodies, possibly on the piano, singing, or with another instrument. Make sure that each of the melodies are contrasting and give them each a name.
2. Next, pull out cards or pieces of paper and tell them that each of them has a melody assigned to it and we need to organize them! Go through the whole stack and for each card, play one of the melodies. The class will then organize them into which melody it is. Eventually, when students are comfortable organizing the melodies into two sections, you can change the key of the melodies you are asking them to organize. If they are continuing to be successful with this, you can add a third melody that cards may be assigned to.
3. Now play Hisaishi's "Merry-Go-Round of Life." Let the students know that this long piece can also be divided into just two different larger melodies, just like the game that we were playing earlier. These sections can repeat, and we need to figure out when they do so.
4. Divide the classroom in half and label one side A and the other side B. Play the piece again and instruct students to stand on the A side when they are hearing the A melody and the B side when they are hearing the B melody. You could incorporate these sides into the game you played earlier for continuity. If students are struggling with this, you can isolate these melodies and play them again before listening to the whole piece.
5. After the students have a general idea of when section A happens and when section B happens, write out on the board the order of the sections. For this piece, it will be A A B A.

Assessment

This activity should be done with the entire class, so an informal assessment would be appropriate here.

Take Home/Extension Tasks

Discover different forms in different pieces. Listen to pop tunes or other works that contain this and other forms. Good examples of AABA form are "Somewhere Over the Rainbow" from *The Wizard of Oz* and "I Want to Hold Your Hand" by The Beatles. For an added activity, they could research why "32-bar song form" is called this and where it comes from.

General 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](#). Biographical information about composers.

Rhythm Rhapsody Worksheet

(Hint: Use the whole guide!)

SHORT ANSWER:

1. What does the conductor do with his hands or baton to show the piece is over?
2. In Russian folklore, what does Ivan use to call upon the firebird?
3. The term malagueña can mean a few different things. Describe one of the meanings of malagueña.
4. What did Bartók use to record the songs he heard in the mountains?
5. According to Dvořák, what kind of music should a composer first immerse themselves in?
6. Which two composers have written music for films?
7. What time signature do waltzes most typically use?
8. What is a csárdás?

Optional Word Bank:

Edison cylinders

Two

A magic feather

3/4 Time

A woman from Málaga

Ernesto Lecuona

A magic bird call

A traditional Hungarian

snack

2/4 Time

A traditional Hungarian
folk dance

Reena Esmail

Lowers them

Joe Hisaishi

Raises them

An iPod

Folk music

Rhythm Rhapsody Worksheet Answer Key

1. Lowers them
2. A magic feather
3. A woman from Málaga or a specific genre of flamenco music
4. Edison cylinders
5. Folk music
6. Ernesto Lecuona and Joe Hisaishi
7. 3/4 time
8. A traditional Hungarian folk dance

Glossary

Accompaniment: Instrumental or vocal parts that support a more important part.

Arranging: The process of reworking a musical work to create a new or different version of it.

Ballet: An artistic dance performed to music using very precise, formalized steps.

Beat: The unit of musical rhythm.

Bhajan: A devotional song that is sometimes spiritual in nature but can also be about a person, a place, or an idea.

Cadence: A sequence of notes or chords comprising the close of a musical phrase.

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.

Classical Hindustani Music: Similar to the Western delineation between popular music and classical music, the same exists in Hindustani music. Hindustani classical music utilizes more traditional instruments and styles rather than modern techniques and tonalities.

Compose: The act of writing music.

Composer: A person who writes music.

Composition: An original piece of music.

Concertmaster: The leader of the first violins of an orchestra and an assistant to the conductor.

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.

Conservatory: A college for the study of classical music or other arts.

Crescendo: A gradual increase in the volume of music.

Csárdás: A traditional Hungarian dance that includes clapping, snapping your heels together, and long flowing dresses that make a distinctive shape when they twirl.

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

Decrescendo: A gradual decrease in volume.

Director: A person who guides the making of a film. The director controls a film's artistic and dramatic aspects.

Duet: A performance by two people.

Duration: The time that a sound or 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.

Ethnomusicology: The study of the impact of music on society and culture.

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

Flamenco: An art form commonly associated with southern Spain.

Flat: A symbol showing that the note is to be lowered by one half-step.

Folklore: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

Folk Tune/Folk Music: Traditional pieces of music, unique to each culture, often passed down from generation to generation aurally.

Form: The structure of a piece of music.

Forte: A dynamic marking indicating to play loud.

Fortissimo: A dynamic marking indicating to play very loud.

Four-Hand Piano: A piece of music written for two pianists to play on the same keyboard using both hands.

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.

Impresario: A term for someone who sponsors or produces new artistic works – similar to producers today.

Incidental Music: Music used in a film or played as background music to enhance a particular atmosphere.

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

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 in which the piece is to be played.

Legato: Indication to a musician to perform in a smooth, flowing manner, without breaks between notes.

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

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

Mass: In music, the setting of the primary text of the Roman Catholic liturgy to music.

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

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.

Natural: A symbol showing that the note is returned to its original pitch after it has been raised or lowered.

Notation: The methods of transcribing music into print.

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.

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

Patron: A person who financially supports a composer or artist.

Piano: A dynamic marking indicating to play softly.

Pianissimo: A dynamic marking indicating to play very softly.

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

Pizzicato: A technique where a stringed instrument is played by being plucked, rather than bowed.

Premiere: The first official performance of a work.

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

Program Music: Music that is descriptive, narrative, or that develops a nonmusical subject.

Quartet: A set of four musicians who perform compositions written for four parts.

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

Rest: A period of silence in a musical line.

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 sound to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scale: Any set of musical notes ordered by pitch.

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

Sharp: A symbol showing that the note is to be raised by one half-step.

Solo: Music performed by only one instrument or voice. (n. soloist: The person performing the solo line.)

Sonata: Music of a particular form typically consisting of four movements. Each movement differs in tempo, rhythm, and melody, but they are bound together by subject and style.

Songwriter: A person who composes words, music, or both, especially for popular songs.

Staccato: Indication to a musician to perform each sound with sharp, detached breaks between notes.

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

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

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

Syncopation: A rhythm technique composers use where certain notes are emphasized on beats that you wouldn't expect them to be.

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.

Waltz: A dance or piece of music typically using the 3/4 time signature.