



# ***Journey of Imagination***

2025.26  
**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 *Journey of Imagination*. We can't wait to have you here for a fun, educational, and engaging musical experience.

To prepare your students to get the most out of this concert, this guide contains key background information and activities. It is our hope that you will find this resource to be a valuable tool in helping your students to enjoy *Journey of Imagination*. 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!

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 [Journey of Imagination](#)\*

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](mailto: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!

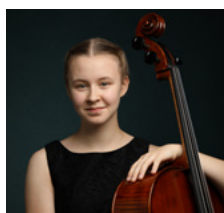
### MSO Education Department

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



### About Ryan Tani

➤ Learn more about our conductor for this concert!



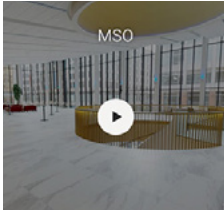
### About Katarina Kenney

➤ Learn more about our soloist for this concert!



### About the Orchestra

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



### Bradley Symphony Center

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



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Worksheet & Answer Key

Glossary

## 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 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](mailto: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 *Journey of Imagination*-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](mailto: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](mailto: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 sensory inclusive.



# Journey of Imagination

**Milwaukee Symphony Orchestra** | **Ryan Tani**, conductor  
**Katarina Kenney**, cello

## **WOLFGANG AMADEUS MOZART**

Overture to *Die Zauberflöte*, K. 620 [*The Magic Flute*]

## **NIKOLAI RIMSKY-KORSAKOV**

*Scheherazade*, Opus 35

II. Lento - Allegro molto (excerpt)

## **GABRIELA ORTIZ**

*Kauyumari*

## **CLAUDE DEBUSSY**

*Prélude à l'Après-midi d'un faune* [*Prelude to the Afternoon of a Faun*] (excerpt)

## **PIOTR ILYICH TCHAIKOVSKY**

*Pezzo Capriccioso*

## **EDVARD GRIEG**

Suite No. 1 from *Peer Gynt*, Opus 46

"In the Hall of the Mountain King"

## **LIN-MANUEL MIRANDA**

"How Far I'll Go" from *Moana*



Herzfeld  
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**CAMPAC**  
Milwaukee County Arts Fund



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, Townsend Foundation, Educators Credit Union, and the de Hartog Family, 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

Are you ready to join the Milwaukee Symphony Orchestra for a journey like no other? We'll visit exotic locations, fantastic situations, and some favorite fictional characters, all through music! We'll escape from the trolls with Peer Gynt, listen in on a tale from Arabian nights of long ago, track a mystical blue deer in the Mexican desert, and so much more. How far can you go? Let your imagination be inspired by the music and you'll find out!

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





## WOLFGANG AMADEUS MOZART (1756-1791)

Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria. His father Leopold was a famous violinist. The Mozarts had 7 children, but only two of them lived to be adults: Wolfgang and his older sister, Marianne (nicknamed Nannerl). Both children were musical **prodigies**, able to play advanced pieces from a young age. Their father, Leopold, saw an opportunity, and decided to take both his children on tour throughout Europe. They toured for almost 10 years (1762 to 1771) and played before some of the most famous courts in Europe. While on tour, both Mozart children began composing and were influenced by the music of all the different areas of Europe that they visited. When Nannerl turned 18, she was no longer allowed to perform in public and while she certainly helped Wolfgang with his compositions, none of her works survived.

When Mozart was a teenager, he spent many years in Italy writing operas. He returned to Salzburg as a court musician for the Prince-Archbishop but disliked it and looked for a better job. He was fired in 1781, so he moved to Vienna and became a **freelance musician**. As a freelance composer, Mozart expected

his music to be performed to please his audience and to make him money. Even though he was popular, he did not make a lot of money and was working constantly: teaching music lessons, performing and conducting concerts, as well as composing. These opportunities awarded him status and ironically, somewhat lavish gifts, but not a steady salary. "No money but a fine gold watch," he writes in a letter. "What one needs on a journey is money; and let me tell you, I now have five gold watches."

He married Constanze Weber in 1782, but Mozart's health was not very good and keeping up with all of his work was exhausting. In September of 1791, he got sick while visiting Prague. He eventually died in December of the same year. Mozart was buried in a common grave, meaning he did not have a tomb stone to identify where his body actually was buried. Even though his life was so short, he managed to compose over 600 works in every **genre** known to him: **symphonies, concertos, operas, chamber music, sonatas**, church music, songs, and more.

### Overture to *Die Zauberflöte*, K. 620 [*The Magic Flute*] Spotify

Unlike some operas, *The Magic Flute* is classified as a "Singspiel" (literally translating to sing-play) which means that there were both sung and spoken parts, more like our modern-day musicals as opposed to traditional opera where there is little or no spoken text. The story of *The Magic Flute* is full of twists and turns, magic and love, but is ultimately a comedy set in a fantasy world.

An overture is played at the start of the opera and is designed to set the audience up for what is about to come, using examples of music from later in the opera. Mozart follows this definition in spirit by using some music from the piece, but he focuses more on capturing the

spirit of the opera. The overture contains two drastically different moods, one being darker and more solemn and the other being an energetic, joyful fugue. Mozart uses this to tell the audience that the upcoming story will contain both somber parts and fun, energetic moments.

### **Fun Fact**

The Overture to *The Magic Flute* is the only instrumental-only piece written by Mozart that contains trombones! Trombones were not a standard member of the orchestra yet, and it was Mozart's use of them in his operas that helped inspire composers like Beethoven to use them in their symphonies!

### **Activity Idea**

After listening to the Overture to *The Magic Flute*, what do you think the story will be about? Use the key elements of story telling (plot, setting, characters, point-of-view, and conflict) to write your own story based on how the music of the overture makes you feel.

*Digital Resources*

**[The Magic Flute - Lyric Opera](#)**



## NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Nikolai Andreyevich Rimsky-Korsakov showed an early interest in music, but it was not his first career. He began playing piano at age six and tried composing by 11 but soon followed the example of the men in his family and entered the Naval Academy in St. Petersburg. It was at this same time that he joined a group of young Russian composers known as “The Five” or “The Mighty Handful,” a group dedicated to developing a uniquely Russian style of composition and orchestration.

In 1862, Rimsky-Korsakov set sail for a three-year tour of duty, visiting the United States, Brazil, Norway, England, France, Italy, and Spain. He could not get music out of his head and completed his first symphony while on board the ship. Soon after returning to Russia, he left the navy and became a professor at the St. Petersburg Conservatory,

which at first was very stressful for him. Despite his talent for composition and **orchestration**, he was not formally trained in music and at first had to study in secret just to keep up with his own students! Despite this, he is still considered one of the great teachers of composition, mentoring other famous Russian composers such as Sergei Prokofiev and Igor Stravinsky, and influencing composers across Europe such as Claude Debussy and Maurice Ravel.

Rimsky-Korsakov isn't just known as a composer and teacher however, he is also known as a famous editor, orchestrator, and arranger of other's music. His arrangement of Mussorgsky's *Night on Bald Mountain* is arguably the most famous rendition of the original piece.

### *Scheherazade*, Opus 35 Spotify

*Scheherazade* was actually based off of a book, *One Thousand and One Nights*. This collection of stories, sometimes called *The Arabian Nights*, was written during the **Golden Age of Islam** and centers around a heroine who tricks an evil sultan by telling him incomplete stories. The sultan has a history of killing his wives the night after they are married so Scheherazade tells him wonderful stories with cliff-hanger endings each evening so that he will have to wait until she finishes the story the next night. She repeats this process night after night, and eventually, due to her story-telling abilities, the Sultan falls deeply in love with Scheherazade, and they live their own version of “happily ever after.” When composing this symphonic suite in 1888, Rimsky-Korsakov did not rely on a single story from *The Arabian Nights* to guide his music: “The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights* [including] the fantastic narrative of the Prince Kalandar....”

## Fun Fact

Most of the music we listen to in the U.S. is called “**Western Music**,” which means that it is built off of the musical traditions and customs of Europe. In Western Music there are 12 different pitches you can play within one octave (C, C#, D, D#, etc....). Other cultures have their own musical systems, which can be very different from Western Music. In traditional Iranian music (the place and time in which *Scheherazade* takes place), there are over 50 different pitches within one octave!

## Activity Idea

Rimsky-Korsakov was known for being an **arranger**. Use the glossary to define this term with your students. Have your students think about if they have ever “arranged” anything before and maybe create your own “arrangement” of a popular or classroom song!

### *Digital Resources*

<https://houstonsymphony.org/rimsky-korsakov-scheherazade/>

<https://lpo.org.uk/digitalresource/nikolai-rimsky-korsakov-scheherazade-project/>

<https://www.youtube.com/watch?v=4y3wtzfoDEQ>



## GABRIELA ORTIZ (b. 1964)

Born to a musical family in Mexico City, Gabriela Ortiz has always felt she didn't choose music—music chose her. Her parents were founding members of Los Folkloristas, a renowned ensemble dedicated to performing Latin American folk music. While playing charango and guitar with her parents' group, she was also learning classical piano. Her formal studies began under esteemed Mexican composers Mario Lavista, Federico Ibarra, and Daniel Catán. Later, she continued her studies in Europe, earning a master's degree at Guild Hall School of Music and Drama under the guidance of Robert Saxton, and earning a doctorate in composition and electronic

music from London's City University under the guidance of Simon Emmerson.

Ortiz's music incorporates seemingly disparate musical worlds, from traditional and popular idioms to avant-garde techniques and multimedia works. While Ortiz continues to draw inspiration from Mexican subjects, she is interested in composing music that speaks to international audiences.

Ortiz is currently composer-in-residence at Carnegie Hall, the Orquesta Sinfónica de Castilla y León, and the Curtis Institute of Music. She also teaches composition at Mexico's National Autonomous University.

### *Kauyumari*

Among the Huichol people of Mexico, *Kauyumari* means "blue deer." The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a cactus called peyote. Eating the fruit of this cactus allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to "hunt" the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

### Activity Idea

One of the roles that the *Kauyumari* encourages us to take on is being a "protector of the planet." Have a discussion with your class about what this looks like for your school, your classroom, and each of your students' homes.

### ADDITIONAL RESOURCES

<https://gabrielaortiz.com/bio/>

<https://www.boosey.com/cr/music/Gabriela-Ortiz-Kauyumari/110945>





## CLAUDE DEBUSSY (1862-1918)

Claude Debussy was born near Paris, France. He was the oldest of five children, and his parents worked multiple jobs to support their family. Debussy was able to take piano lessons at age nine because his aunt paid the piano teacher. The next year, he became a student at the Paris Conservatory where he studied piano and composition. In 1885, Debussy won the famous *Prix de Rome* composition prize. Debussy experimented with composing, breaking away from the conventional rules and styles of the time. He would spend hours at the piano playing different notes together to hear what they would sound like. He wrote many different

works, from vocal and piano works to larger pieces for orchestra — but he never wrote a symphony!

Debussy was influenced by the art and literature of his time. He wrote music for the senses, not the mind, creating a feeling instead of a story. Debussy would use different effects such as **tone color** and **dynamics** to create the impression of what he wanted to show. Because of this, he was called an “impressionist” composer. As a result of his unique music, Debussy became one of the most influential composers of this time.

### *Prelude to the Afternoon of a Faun* Spotify

Debussy composed *Prelude to the Afternoon of a Faun* in 1894, inspired by the poem *Afternoon of a Faun* by Stéphane Mallarmé. The poem is about the mystical adventures of a faun, a half-man, half-goat mythical creature that plays the panpipes in the woods. It's a hot summer day, and the faun has been playing chase with his friends, the nymphs and fairies. He gets sleepy and takes a nap, and we get to listen to him dreaming of his adventures through Debussy's music.

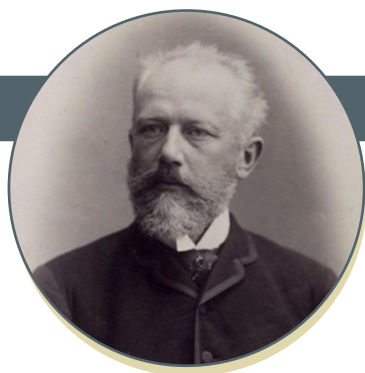
The opening of the piece begins with a very memorable **motive** which is softly stated in a flute solo. It has a free-flowing, irregular **rhythm** that makes it sound improvised. In contrast, the other woodwinds introduce a more rhythmic and bolder theme. Debussy plays with different combinations of instruments, creating different tone colors and striking contrasts to make this piece special.

### Activity Idea

While this piece was inspired by a poem and contains no lyrics, other pieces of music are made from poems, and they include the poems as the lyrics to the piece! Break down a popular children's tune such as “Itsy-Bitsy Spider” identifying its rhyme scheme and syllables. With your students, create a new poem inspired by “Afternoon of a Faun” using the same rhyme scheme as the popular children's tune.

### Digital Resources

<https://cso.org/experience/csoTV/videos/video-program-notes/the-preludes-of-claude-debussy/>  
<https://www.plato-philosophy.org/teachertoolkit/afternoon-of-a-faun/>



## PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Piotr Ilyich Tchaikovsky is one of the most popular Russian composers of all time. Born in Votkinsk, Russia on May 7, 1840, Tchaikovsky was the second of six surviving children. He developed an interest in music at an early age due to a large mechanical music making machine, called an orchestrina, that was present in the family home. Tchaikovsky began formal lessons with a local tutor around age five. With music education not being available in Russian institutions at that time, Tchaikovsky's parents hadn't even considered their son pursuing a musical career. Instead, he was led to a career in civil service. He would study at the Imperial School of Jurisprudence boarding school in St. Petersburg for nine years before becoming a clerk in the Ministry of Justice. After four years there, Tchaikovsky quit to follow his one true passion: music. He began music classes at the recently founded Russian Musical Society before enrolling in the St. Petersburg Conservatory in 1862. After graduation in 1865, Tchaikovsky moved to Moscow to teach at the Moscow Conservatory.

In 1876, Tchaikovsky would strike up an extraordinary relationship with Nadezhda

von Meck, the widow of a wealthy railroad tycoon. She was a great admirer of Tchaikovsky's work and although they would never meet, she chose to support him financially and became a pen pal of sorts for the next 14 years. This relationship allowed Tchaikovsky to leave his teaching position and solely focus on his compositions. His works include nine operas, six symphonies, four **concertos**, three string quartets, and numerous songs, suites, and overtures. Some of Tchaikovsky's most well-known works include the ballets *Sleeping Beauty* and *The Nutcracker*, and Symphonies 4, 5, and 6. In the spring of 1891, he was invited to the inauguration of Carnegie Hall in New York City and conducted before audiences in New York, Baltimore, and Philadelphia while visiting the United States. On November 2, 1893, Tchaikovsky suddenly became ill and was diagnosed with cholera. Despite all medical efforts, he died four days later on November 6, 1893, from complications from the disease.

*Pezzo Capriccioso*



This piece for solo cello and orchestra was written in the summer of 1887, while Tchaikovsky was visiting his dear friend Nikolay Kondratyev, who was seriously ill and passed away later that year. Despite the melancholy circumstances in which it was written, the piece is not as somber as one might expect, containing large sections of playful virtuosic runs that contrast with the somber melodies. The title of the work reflects this indirectly, literally translating to "piece capricious". While "capricious" might sometimes be defined as impulsive and unpredictable, in this case, Tchaikovsky uses this title to indicate the variation in mood between the different sections of the piece.

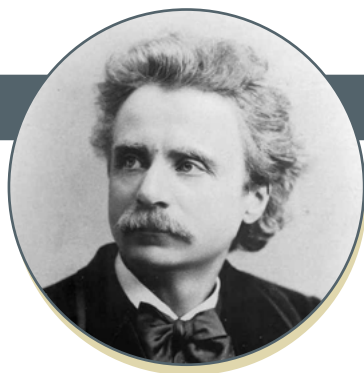
This piece has also been categorized as a type of piece called “Theme and Variations”. These works are characterized by a certain melody, (or theme) that repeats several times but with different adaptations and changes (or variations).

### **Activity Idea**

Have your students learn more about our soloist for this concert, Katarina Kenney, through her biography presented earlier in this guide. Are there any activities that she has participated in that your students may have as well? Discuss how much dedication and practice it takes to play at such an advanced level while being so young!

#### *Digital Resources*

<https://www.youtube.com/watch?v=JTBcSmlohxA>



## EDVARD GRIEG (1843-1907)

Edvard Grieg was born in Bergen, Norway. His mother began to teach him to play piano at age 6 and by age 9 he was composing his own music. Edvard Grieg received his formal music education from the Leipzig Conservatory in Germany at the age of 15. In 1861 he made his debut as a concert pianist in Sweden. He had an active career as a pianist, but every summer he went home to his cottage in Norway to compose. In 1865, Grieg became one of the founders of Euterpe. The group was formed with his friend Rikard Nordraak and was meant to promote new Scandinavian music by young composers. Grieg was waiting in Rome for Nordraak later that year when he received word that his friend had died. Although a sad

time for Edvard Grieg, it led to an important first meeting with renowned playwright Henrik Ibsen, the author of *Peer Gynt*.

Many of Grieg's compositions are rooted in the sound of Norwegian folk songs, including his sets of *Lyric Pieces*. He was exceptionally skilled at representing his native land through music and is regarded as a hero in Norway for providing his people with their own musical identity. Other successful works include his Piano Concerto in A minor, *Peer Gynt*, the song-cycle *Haugtussa*, and *Symphonic Dances*, Opus 64. He died on September 4, 1907.

### "In the Hall of the Mountain King" from *Peer Gynt* Spotify

Henrik Ibsen wrote the drama *Peer Gynt* in 1867. In 1874 he asked Edvard Grieg to compose the **incidental music** for the play. Grieg originally struggled to compose for the work writing to a friend saying, "It is a terribly unmanageable subject." As he continued to immerse himself in the work, the more confident he became with the story and how he wanted to portray it with music. The score was finished in 1875, and the staged premiere took place in 1876 with Grieg conducting.

*Peer Gynt* tells the tale of Peer's epic journey all over the world after leaving his life as the village troublemaker. "In the Hall of the Mountain King" describes Peer Gynt's adventure in the underground Kingdom of the Trolls. The troll theme is repeated many times, getting faster and louder each time. The beginning of the piece starts out very low and quiet with the theme being passed back and forth from the cellos and double basses to the bassoons. As the tempo and dynamics increase, more instruments are added to the texture. In this new section, the higher strings, oboe, and clarinet are now playing the theme. This depicts the trolls moving faster and faster as they creep up on Peer. Finally, the entire orchestra is playing at **fortissimo** giving the feeling of intense fear and danger. Luckily, Peer escapes just in time!

### Activity Idea

This piece was originally written as **incidental music**. Use the glossary to define this term with your students. List the adjectives and feelings that come to mind when listening to this piece and discuss how music can enhance other art forms. What are some techniques that composers can use to achieve these feelings? (Dynamics, Tempo, Texture, etc....)

Digital Resources

<https://www.youtube.com/watch?v=4nMUr8Rt2AI>

[https://www.youtube.com/watch?v=r\\_Dk4oWGJQ](https://www.youtube.com/watch?v=r_Dk4oWGJQ)



## LIN-MANUEL MIRANDA (b. 1980)

Lin-Manuel Miranda is an award-winning songwriter, actor, **director**, and producer. He is the creator and original star of two Tony-winning Broadway musicals, *Hamilton* and *In the Heights*. *Hamilton* – with book, music and lyrics by Miranda, in addition to him originating the title role – was awarded the 2016 Pulitzer Prize in Drama and earned a record-breaking 16 Tony Nominations, winning 11 Tony Awards including two personally for Miranda for Book and Score of a Musical.

Miranda grew up in a Hispanic neighborhood in northern Manhattan to parents of Puerto Rican origin. His father was a political consultant, and his mother was a psychologist. Miranda's childhood was filled with the sounds of salsa and show tunes. At the age of seven, he saw his first Broadway musical, *Les Misérables*, and the experience made a lasting impression on him. He would remain involved in theater through his adolescence, moving on to study theater at Wesleyan University. It is here that he wrote the first draft of his musical *In the Heights*, set in Washington Heights, a Manhattan neighborhood similar to the neighborhood of his childhood.

Since the success of *Hamilton*, Miranda has continued to evolve his career to new heights. He contributed music, lyrics and vocals to several songs in Disney's feature film *Moana* and wrote eight original songs for Disney's Academy Award-winning animated feature, *Encanto*. He made his film directorial debut with *tick, tick ... BOOM!*, receiving two 2022 Academy Award nominations. He is a *New York Times* bestselling author and has lent his voice to several audiobook recordings. Miranda is a recipient of the 2015 MacArthur Foundation Award, the National Arts Club Medal of Honor, the ASCAP Foundation's Richard Rodgers New Horizons Award and the Portrait of a Nation Prize. He has received stars on both the Puerto Rico Walk of Fame and Hollywood Walk of Fame. Miranda and his family reside in New York and are active supporters of initiatives that increase the representation of people of color throughout the arts and government.

### "How Far I'll Go" from *Moana* Spotify

Released in 2016, Walt Disney Pictures' 56th animated feature film tells the story of Moana, the strong-willed daughter of a Polynesian village's chief who is chosen by the ocean to locate Maui, a legendary demigod, that assists her in reuniting a mystical relic with the goddess Te Fiti. Moana is the twelfth official member of the Disney Princess line-up and the second protagonist of Polynesian descent in a Disney animated feature, the first being Lilo from *Lilo & Stitch*.

Miranda contributed music, lyrics, and vocals to the movie, which was nominated for two Academy Awards – Best Animated Feature and Best Original Song for "How Far I'll Go."



Miranda would go on to win a 2018 Grammy Award for the original song. “How Far I’ll Go” expresses Moana’s struggle with wanting to explore beyond the reef of her island, which conflicts with her genuine love for her family, her people, and her island. The song follows a long tradition of “I Want” songs in 1990s Disney animated musicals. According to Miranda, he locked himself in his childhood bedroom at his parents’ residence for a weekend in order to force his mind back to age 16. Moana was voiced and sung by Hawaiian Native, Auli’i Cravalho, who turned 16 the day the film was released.

### Activity Idea

The “I Want” song is a popular type of song featured in Disney films that has the main character singing about how they are unsatisfied with their current life, and what they are searching for. In addition to “How Far I’ll Go”, examples of Disney “I Want” songs include “Part of Your World” from *The Little Mermaid* and “When Will My Life Begin?” from *Tangled*. Listen to “How Far I’ll Go” and have students determine what it is that Moana is unsatisfied about in her current life, and what she is searching for. Using this format, have students create their own “I Want” song, poem, short story, or visual art piece. If students feel comfortable, they can share their creations with the class.

As a Social-Emotional Learning component have students discuss with each other ways they can achieve their dreams and/or work through their struggles. Students should use supportive and encouraging language with their peers, viewing their unique situations without judgement.

#### Digital Resources

<https://www.youtube.com/watch?v=cPAbx5kgCJo>

<https://www.youtube.com/watch?v=zdxxmk8kbXg>



## Lesson 1 – Using Your Imagination

### Subject

General  
Music

### Level

3-8

### Duration

25 minutes

### Materials

A device to play music on – Speaker or Computer

Blank Paper

Writing/Drawing Utensils

### Lesson Objectives/NAfME Standards

MU:Re7.2: Describe how specific music concepts are used to support a specific purpose in music.

MU:Cn10.0: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding

MU:Re7.2.5a: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

### Summary of Tasks

1. Introduce students to the composer Claude Debussy and the term Impressionism. It may be helpful to show impressionistic art examples to students.
  - a. Impressionism – captures the sensation of a moment, rather than a realistic portrayal
    - i. Art – focused on the effects of color and used loosened brush strokes
    - ii. Music – focused on the effects of color (timbre) and more dissonance for a more atmospheric sound
    - iii. Poetry – focused on the descriptive imagery of the subject's emotions rather than a story or what might actually be happening around them.
2. Tell students that Debussy's *Afternoon of a Faun* was inspired by a poem.
3. Guide students in creating reactive artwork to show what the music evokes in them. Pass out an 8 ½ x 11 sheet of paper to each student and have them divide the sheet into three sections. Have markers, crayons, colored pencils, etc. available for students to use.
4. Using the [Journey of Imagination Playlist](#), play up to 3:00 of *Prelude to the Afternoon of a Faun* and ask students to draw a scene to match the music in the first box. You may need to replay the section more than once or allow silence at the end for students to finish their drawing.
5. Once finished, play from 3:00 to 6:30 for the second box. And finally, play from 6:30 to the end for the third box. Repeat sections as necessary.
6. After students have completed their artwork, have them share their creations and look for similarities among their peers.
7. Lead a discussion on the musical elements that contributed to the visual representations they chose for their artwork.

## Assessment

The students may turn in their drawings as a participation grade, or if students share their work, this can also be a verbal student sharing assessment.

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## Take Home/Extension Tasks

For older grades, you may want to look at the poem that inspired this work! The poem is rather long and complex so we suggest choosing a few stanzas for your class to focus on and analyze. Can you hear any specific elements of the music that may be inspired by the poem?

<https://yalereview.org/article/mallarme-howard-fauns-afternoon>

## Lesson 2 – The Rhythms of the Mountain King

### Subject

General  
Music

### Level

1-6

### Duration

20-30 minutes

### Materials

- A device to play the music
- A whiteboard or smartboard to display the rhythms

### Lesson Objectives/NAfME Standards

MU:Pr4.2: With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

MU:Pr6.1: With guidance, perform music with expression.

MU:Re7.2: With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

### Summary of Tasks/Actions:

1. To introduce a steady beat, ask students to copy your movements as you play the first section of “In the Hall of the Mountain King.” Show the steady beat and change body parts at the ends of phrases as an added challenge for students. Assess that students are demonstrating the steady beat accurately. Stop the recording before the tempo changes.
2. To introduce rhythm, ask students to echo rhythmic patterns by tapping, clapping, or using body percussion. Use the rhythms found in the beginning of “In the Hall of the Mountain King.” (For this lesson the contrasting patterns will be referred to as Rhythm A and Rhythm B.)
3. Discuss the terms **steady beat** and **rhythm**. How are they different? The same? Can you have one without the other? Explain the importance of feeling the steady beat as we perform rhythms in music.
4. Introduce and learn Rhythm A and Rhythm B with the students in a method of your choosing. Examples: echo the rhythms measure by measure, notation, listening, etc.

Rhythm A: 

Rhythm B: 

5. Provide a visual guide of Rhythm A and Rhythm B on the board. Have students perform the rhythms along with the recording of “In the Hall of the Mountain King” using tapping, clapping, or body percussion.
6. Break the students off into partners. Once students are comfortable with steady beat and rhythm, introduce the following challenge. One person will be the Beat Keeper and the other will be the Rhythm Tapper. Students will feel the beat as they perform the rhythms. Stop the recording before the accelerando and have partners switch roles before restarting.

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### **Assessment**

Informal assessment in which students are able to identify the difference between the steady beat and the rhythm.

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### **Take Home/Extension Tasks**

Do not stop the music when it starts to accelerando and have the students try to follow along!



## Lesson 3 – Building Intensity

Subject	Level	Duration	Materials
General Music	2-4	10-25 minutes	Technology to play the piece Optional: Scarves, pool noodles, other physical props

### Lesson Objectives/NAfME Standards

MU:Re7.2: With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.

MU:Pr4.3: Demonstrate and describe music's expressive qualities (such as dynamics and tempo).

### Summary of Tasks

- Start by listening to "In the Hall of the Mountain King" with your students. Have students close their eyes while they listen. When they notice a change in the music, they should raise their hand.
- Discuss what changes the students heard and list them as a class. What happened in the music? (Possible examples: the music got faster, the music got louder, it felt different, more instruments were playing, etc.) Play the piece again so students can observe more changes. It may also help to use the "think, pair, share" method as you create your list. (Students think to themselves, pair up and talk to each other, and then share with the class).
- Introduce and explain dynamics and tempo. In their most basic form, they are used to express a change in music.
  - Dynamics = the volume of the music
    - Crescendo = Gradually getting louder
      - "In the Hall of the Mountain King" started at pianissimo and ended at fortissimo.
  - Tempo = the speed of music
    - Accelerando = Gradually getting faster
      - "In The Hall of The Mountain King" started andante and ended allegro.
  - Discuss other dynamic and tempo terms as necessary.
- Have students demonstrate the changes happening in the music with their bodies.
  - Tempo - Have the students start by marching in place keeping a steady beat while listening to "In the Hall of the Mountain King." As the music accelerates, students will continue keeping a steady beat while marching but will have to march faster to keep up with the new tempo.
  - Dynamics - Using scarves, body levels, or a different prop, have students depict the dynamic changes of "In the Hall of the Mountain King" by moving their scarves more frantically as the dynamics increase.

### Assessment

Informal Assessment of student's ability to recognize tempo and dynamic changes in a piece of music.

### Take Home/Extension Tasks

Play other songs that use tempo and dynamics to evoke a change in music and see if students recognize these concepts in other pieces. Try using other selections from this concert or create your own playlist.

## Lesson 4 – Cross the Line

Subject	Level	Duration	Materials
General Music	3-6	15-25 minutes	A way to divide your classroom in half. Audio Capabilities to play examples.

### Lesson Objectives/NAfME Standards

MU:Re8.1: Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

MU:Re7.2a: Describe how the elements of music and expressive qualities relate to the structure of the pieces.

### Summary of Tasks

1. Divide your classroom in half, so there is a clear delineation, but students can cross to the other half easily. (An effective way to do this is with a long piece of tape down the middle of the class.)
2. Explain the exercise: Your teacher will read a statement, and if you agree with said statement, please put yourself on the right side of the classroom. Likewise, if you disagree with the statement, put yourself on the left side of the classroom.
3. Begin with easier questions, that may or may not be music related to assess the student's comfort with the format. You may need to keep reminding students that the right side of the class is agreeing with the statement, and the left is disagreeing. An easy question to begin would be something like, "Ice cream is my favorite dessert." If you agreed with that statement, you would put yourself on the right side of the classroom, and if you disagree, you would go to the left.
4. Transition into musical knowledge by using simple questions that they most likely already know. Ex: "A quarter note gets 1 beat in 4/4 time."
5. As your students become comfortable with the format of the game, play musical examples and assign them feelings. For example, you may play the first 20 seconds of "In the Hall of the Mountain King" and use the statement "That music made me feel scared." Repeat this process and allow your students to share out reasoning for why they moved the way they did. Encourage students to be authentic and not follow the crowd if they feel a different way about a piece of music.
6. Explain the purpose of the lesson, as an example that music makes us feel a certain way, and that may not be the same feeling as our neighbor, even if it is the same music. Have further discussions about how composers achieve different effects using techniques such as color, melody, dynamics, and harmony.

### Assessment

This is an informal assessment based on teacher observation and student participation but alternatively, you could assign each student to write a small reflection on the activity.

### Take Home/Extension Tasks

If your students are "bunching up" and all moving as a group together, try introducing a more ambiguous or divisive question. This can disrupt the crowd movement and lead to more independent thinking.

## Lesson 5 – Let's Play Sama!

Subject	Level	Duration	Materials
General Music	3-8	20-45 minutes	3 groups of instruments Metronome or Steady Beat  Optional: Whiteboard or cue cards for each instrument group

### Lesson Objectives/NAfME Standards

MU:Cr1.1.5a Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).

MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

### Summary of Tasks

1. Get these materials ready:  
For this activity, have three groups of instruments – this can be flexible for the lesson, but in general use the categories of drums, rhythm sticks, and shakers. Make sure to have enough instruments for everyone in the class to play something.
2. Set up guidelines with your students about when they are allowed to play their instruments. If students are playing out of turn, this lesson can get cacophonous quickly.
3. Pass out the instruments to your students and have them sit in their instrument sections.
4. After your students have their instruments, assign names to the instruments so that you can call on them to play. For example, when you say "D" you want all of the drums to play, when you say "R" you want all the rhythm sticks to play, and "S" when you want all of the shakers to play.
5. Establish a slow steady beat and have the whole class practice playing steady rhythms on 8th notes. After they become comfortable with this, alternate groups, having only one group of instruments play. Transition from giving this direction audibly, to giving this physically by pointing at each of the groups. Make sure to change groups every measure. For example, the drums will beat 8 notes, then the shakers, then the sticks.
6. Slowly speed up the frequency with which you change instrument groups. (Ex: The drums may only beat 4 notes before you change.) Also introduce a "rest" into your pattern, where you can point upwards which indicates that no one should be playing.
7. Still keeping a slow and steady beat, transition to each group only playing 2 notes. Practice this until it is comfortable.
8. Have all your students stop playing and introduce a call and response using the indicators you used earlier. For example, you would say D, S, and then your drum and rhythm section would each play one note in succession. Practice this until it is comfortable.
9. Using this basis, teach them the Sama rhythm, which is a traditional Persian rhythm meant for spirituality and improved focus. You can find the Sama rhythm here played on a hand pan but still with 3 distinct notes:  
<https://www.handpandojo.com/video-categories/persian>

If you have chosen to use the same indicators as this lesson plan, the pattern of the Sama rhythm in your class would be:  
D, rest, D, R, S, rest, S, rest, D, R, D, R, S, rest, S, rest  
Keep in mind that each of these is an 8th note.

10. Let your student know that they are playing the Sama rhythm and some brief history about Persian music. Let them know that in the concert they will attend, there is a piece with a story that's set in Persia. See if they can listen for the Sama pattern in Scheherazade!

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### **Assessment**

This is an informal assessment process based on participation.

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### **Take Home/Extension Tasks**

Depending on the level of your students. At step 8 of the lesson plan, you may have students come up in front of the class and lead call and response rhythms.

# 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.](#) Composer list includes pages on Mozart, Grieg, Debussy, and Rimsky-Korsakov.



# Journey of Imagination Worksheet

## Short Answer

1. What does the conductor do with his or her hands or baton to show the piece is over?  
\_\_\_\_\_
2. Two composers on this program were members of groups of young musicians dedicated to developing the music of their region. Name each composer, along with the name of their respective group.  
\_\_\_\_\_
3. What is the *Prelude to the Afternoon of a Faun* inspired by?  
\_\_\_\_\_
4. Edvard Grieg's compositions are often rooted in the sound of what nation's folk songs?  
\_\_\_\_\_
5. Which composer(s) on this program are still alive?  
\_\_\_\_\_
6. What does "Singspiel" literally translate to?  
\_\_\_\_\_
7. What did Mozart say he had 5 of, but still no money?  
\_\_\_\_\_
8. When was the book, *One Thousand and One Nights* (sometimes called *Arabian Nights*) written?  
\_\_\_\_\_

### Optional Word Bank:

Rimsky-Korsakov/ The Mighty Handful	A painting	Mozart/Der Bratwurst Bündel	Sing-play
Gold Watches	Gabriela Ortiz	Raises them	Russian
Lin-Manuel Miranda	Grieg/Euterpe	A poem	Sting-spill
Cuckoo Clocks	Norway	The Industrial Revolution	The Golden Age of Islam
	Lowers them	Opera	

## **Journey of Imagination Worksheet Answer Key**

1. Lowers them
2. Rimsky-Korsakov/The Mighty Handful and Grieg/Euterpe
3. A poem
4. Norway
5. Gabriela Ortiz and Lin-Manuel Miranda
6. Sing-play
7. Gold watches
8. The Golden Age of Islam

# Glossary

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

**Arrangement:** A musical adaptation or reworking of an existing work.

**Beat:** The unit of musical rhythm.

**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.

**Chamber Music:** music written for a small ensemble, typically with one player per part, and designed for performance in a smaller space like a room or chamber

**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.

**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.

**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.

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

**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.

**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.

**Freelance Musician:** A musician that works on a project basis rather than being employed by a single entity. They may teach lessons, perform at events, or write music to make their living.

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

**Golden Age of Islam:** A period of history where Islamic science, technology, and culture flourished. This period was from about the 8th century to the 13th.

**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.

**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.

**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 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.

**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.

**Tritone:** An interval of three whole tones (an augmented fourth).

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

**Western Music:** Music that comes from the styles and traditions of Europe as well as the western hemisphere.