



Modified for PSIA

**Official rules for PSIA take
precedence over UIL rules.**

2026-2027

UIL Music Memory



UNIVERSITY INTERSCHOLASTIC LEAGUE

Making a World of Difference

THE UNIVERSITY OF TEXAS AT AUSTIN

Table of Contents

Introduction	2
Table of Contents	3
How to Use This Guide	6
iTunes and Spotify Information	8
A Note about Second Grade	9
A Note about Grades 7-8	10
Official 2026-2027 UIL Music Memory List	11
Passport Lesson Plans	
Bach: Cantata No. 147 : Jesu, Joy of Man's Desiring	
• Passport Lesson Plan	12
• The Voices of a Choir	14
Barber: Commando March	
• Passport Lesson Plan	15
• Strike Up the Band!	17
Beach: Four Sketches : In Autumn	
• Passport Lesson Plan	18
• In Autumn Movement Activity	20
Beethoven: Für Elise	
• Passport Lesson Plan	21
Berlioz: Symphonie Fantastique : March to the Scaffold	
• Passport Lesson Plan	23
A. Gabrieli: Ricercar in the 12 th Mode	
• Passport Lesson Plan	25
• <i>Ricercar</i> Melody Cards	27

Haydn: **Symphony No. 88**: Movement 4

- Passport Lesson Plan 30
- Haydn Streamer Routine 32

Mozart: **Eine kleine Nachtmusik**: Movement 1

- Passport Lesson Plan 33
- **Eine kleine Nachtmusik** Search-and-Find 35

Puccini: **Turandot**: Nessun Dorma

- Passport Lesson Plan 37
- What Is an Opera? 39
- Puccini's **Turandot** 40
- Who Sang the "*Nessun Dorma*" Climax the Best? 41

Saint-Saëns: **Carnival of the Animals**: Finale

- Passport Lesson Plan 42

Sousa: Stars and Stripes Forever

- Passport Lesson Plan 44
- Stars and Stripes Forever Plate Routine 46
- Stars and Stripes Forever Song 47

Tan Dun: **Symphony 1997**: Jubilation

- Passport Lesson Plan 48
- Discover the *Bianzhong* 50
- *Bianzhong* Photos 51

Tchaikovsky: **The Nutcracker**: Overture

- Passport Lesson Plan 52
- Tchaikovsky's **Nutcracker** 54
- **The Nutcracker** Overture Movement 55

Vaughan Williams: **Songs of Travel**: The Vagabond

- Passport Lesson Plan 56
- This Land 58

Verdi: **Aida**: Triumphal March

- Passport Lesson Plan 59
- What Is an Opera? 61
- Verdi's **Aida** 62
- The Voices of a Choir 63

Vivaldi: **The Four Seasons: Spring, Movement 1**

- Passport Lesson Plan 64

For Grades 7-8

Chance: Variations on a Korean Folk Song

- Passport Lesson Plan 66
- Variations Activity 68

Glinka: **Ruslan and Lyudmila**

- Passport Lesson Plan 69

Liszt: Liebestraum No. 3

- Passport Lesson Plan 71
- Expressive Elements in *Liebestraum* No. 3 73
- English Translation of Ferdinand Freiligrath's poem 74

Mozart: **Symphony No. 41, "Jupiter", Movement 3**

- Passport Lesson Plan 75

Appendix 77

World Wide Web Excursion Extras 78

iTunes and Spotify Recordings 97

iTunes and Spotify Information 102

Image Sources 103

Texas Textbook Series Cross-Reference Information 104

Correlations to the TEKS 108

How to Use this Guide

Welcome to the digital edition of the UIL Music Memory Passport! The materials you will need to prepare your team are easy to use and reproduce. The UIL Music Memory CD contains four separate folders.

TEACHER PASSPORT – This READY-TO-PRINT document is your teacher’s guide. The Teacher Passport includes the Official List, Lessons, and an Appendix (World Wide Web Excursion Extras, iTunes Store and Spotify Recordings, image Sources, Texas TEKS Cross-Reference, and Textbook Correlations). Each listening selection has a two-page lesson designed to be 30 minutes or less in length. Extra handouts or activities designed to accompany the lesson are included after the lesson plan.

Listening Maps are a separate document within the Teacher Passport folder. GPS Markings (timings for the maps) are on the second page of a duplicate Listening Map. Please note that these timings correspond to the iTunes/Spotify recordings used for the contest. This document is READY TO PRINT. You may choose to project the PDFs of the Listening Maps in color!

STUDENT PASSPORT – These are your student materials. This document was designed to be a Passport to “listening destinations.” Follow these directions to print and create an entertaining booklet for your students.

How to Print Your Student Passport:

1. Print the entire document.
2. You may want to print the cover (page 1) on card stock. Fold this document in half. This will serve as the Passport cover. It includes a place for the student’s name and a convenient checklist on the back, to use as you prepare each listening selection. Duplicate as necessary.
3. Print the remaining Student Pages and Listening Maps. Copy these 2-sided. The Student Passport page should be on the front and the corresponding Listening Map on back. (You will have 16 pages front and back for grades 3-6, 10 pages front and back for grade 2, and 20 pages front and back for grades 7-8.) Duplicate as necessary. Consider using a different color paper for each listening selection for easy sorting.
4. Fold each of the 16 pages with the Student Passport page on the *outside* and the Listening Map on the *inside*. Each page can now double as a flash card (composer on one side and selection on the other).
5. Place each folded Student Passport page into the Passport Cover.

CORRESPONDENCE – This folder contains helpful letters and documents to recruit and organize a UIL Music Memory team on your campus.

GAMES AND QUIZZES – This folder contains new, engaging games and documents for students to practice and prepare for the competition. There is something for everybody here! The contents of the three folders within this section are listed below.

PowerPoint Presentations and Excel Document

- Musical Postcard Review (PowerPoint)
- Road Rally (PowerPoint)
- Music Memory Practice (Excel)

Printables (folders for grade 2, grades 3-6, and grades 7-8)

- Composer Journey Game (all levels)
- Composer Choice Board
- Composer Crossword
- Composer Word Search
- Concentration Game
- Elements of Music Choice Board
- I Have, Who Has (2 versions)
- Listening Calendars
- Music Memory Practice
- Musical Selections Choice Board
- Tri-Flip Flash Cards
- What Do You Hear Study Sheet
- WWW Excursion Extras
- Sample Multiple Choice Quiz for Grades 7-8
- UIL Music Memory Study Guide for Grades 7-8



Music Memory

2026-2027

Qual • Dist • State*

*Grades 2-3 do not advance to State.

GRADES: 2-3 AND 4-5 AND 6-8 | ENTRIES: 3 PER SECTION | TIME: 10 MIN (PART 1)

RESOURCES: *UIL MUSIC MEMORY PASSPORT, PSIA OFFICIAL LIST*

SECTIONS. Grades 2-3 compete together. Grades 4-5 compete together. Grades 6-8 compete together.

ENTRIES. As many as THREE students from each section may be entered in the Music Memory District Contest from each school. Grade levels MAY be judged separately and additional entries may be allowed up to 3 per grade level at District, but only the top 2 places in combined sections 4-5 and 6-8 will advance to State.

ADVANCING TO STATE. First and second place winners from the 4-5 contest and first and second place winners from the 6-8 contest will advance to State. Third place winners will be alternates. **For grades 2-3, this contest concludes at District and does not advance to the State Tournament.**

NATURE OF THE CONTEST. The PSIA Music Memory Contest consists of two parts:

Part 1: Contestants learn about the composer and the musical work through their study of *UIL Music Memory Passport* from <http://www.uil texas.org/aplus/events/aplus-music-memory>. Contestants take a 20-item multiple choice test over information found anywhere within the study material offered online at this link.

Part 2: In the contest, grades 2-3 and 4-5 contestants hear 16 segments of the prescribed music found on the official PSIA Spotify list, then an additional 4 segments of the same music, but from alternate performance versions. Grade 6-8 contestants are tested over all 20 pieces, plus they are given 5 additional alternate performance versions of the music, for a total of 25 listening test items. There is no tiebreaker for this contest.

WHAT HAPPENS IN THE CONTEST. The Contest Director will follow the Music Memory Contest Director Checklist for complete procedure with announcements. With the assistance of the Assistant Directors, contestants are given answer sheets for Part 1 and Part 2, on which they are to write their grade levels and their contestant ID numbers in the spaces provided upon receiving their labeled Part 1 Test containing this personal information. (Substitutes taking the place of a registered contestant who is absent, should notify the contest director as they enter the room to save time at roll call.)

Part 1: When the start signal is given, contestants will have **10 minutes** to write their PRINTED CAPITAL LETTER answers in the spaces provided on their answer sheets. Only answers placed on the answer sheet will be scored.

Part 2: The contest director will play the audio provided (on computer or on CD). For grades 2-3 and 4-5, there are 20 total snippets of about 15 to 20 seconds each. For grades 6-8, there are 25 excerpts. As contestants hear the music, they should begin writing the title of the major work/selection, and the **last name** of the composer in the spaces provided on the answer sheet. The audio has 30-second pauses following each selection; therefore, the director should not pause the audio after the test begins—just let it play. Remember that all grades write out their answers in the correct columns and in the spaces provided on the answer sheet. No underlining or punctuation, other than the specific punctuation and diacritical marks found in the *PSIA Official List* should be included in answers. All test items will be scored.

• SCORING. 2nd-5th Grade Test:

5 pts for each multiple choice question (20 questions) = 100 pts

5 pts for each title, including major work and selection
(20 questions) = 100 pts

5 pts for each composer name (20 questions) = 100 pts

Test total possible – 300 pts

• SCORING. 6th-8th Grade Test:

5 pts for each multiple choice question (20 questions) = 100 pts

5 pts for each title, including major work and selection
(25 questions) = 125 pts

5 pts for each composer name (25 questions) = 125 pts

Test total possible - 350

Legal-sized contestant answer sheets will be used. Title and Selection must be placed in the correct column to receive credit. No points will be deducted for wrong answers. Points will only be added for correct answers. If the contestant's test answer is correct, without the omission of any key title words, but contains errors in spelling, letter formation, capitalization, punctuation, diacritical marks (such as accents), and/or article omission (a, an, the), the contestant shall be awarded 3 points, instead of 5.

VERIFICATION PERIOD. (See Rules for Verification Period on page 16 of the *PSIA Academic Handbook*. Ask your coach for a copy of these rules.)

STUDY RESOURCES: The OFFICIAL source for Music Memory curricula is based on UIL's Passport.

****Download the PSIA Version from Members Plus!**

There are additional curriculum resources available through other companies. See the PSIA Resources and Members Plus websites for more resources.

QR Codes

SELECTIONS FOR ALL GRADES



ADDITIONAL SELECTIONS FOR GRADES 6, 7, AND 8



Shall and Must List

Contestants **shall** use PRINTED (no cursive) CAPITAL (not lowercase) LETTERS for Part 1 of this contest.

Result: Count the question incorrect if the wrong type of response is given.

♦ ♦ ♦

Contestants **shall** write their Contestant ID on the Answer Sheets and not their name or their school name.

Result: Contest director should remedy the answer sheet by erasing or covering up the identifying information.

♦ ♦ ♦

Contestants **shall** write the artist's name as given in the Official List.

Result: If a first name or additional name is added by the contestant, ignore it and grade only the correct name provided in the Answer Key. (Examples: Wolfgang Mozart instead of Mozart)

♦ ♦ ♦

Contestants **shall** write each answer entirely within the appropriate answer box on Part 2.

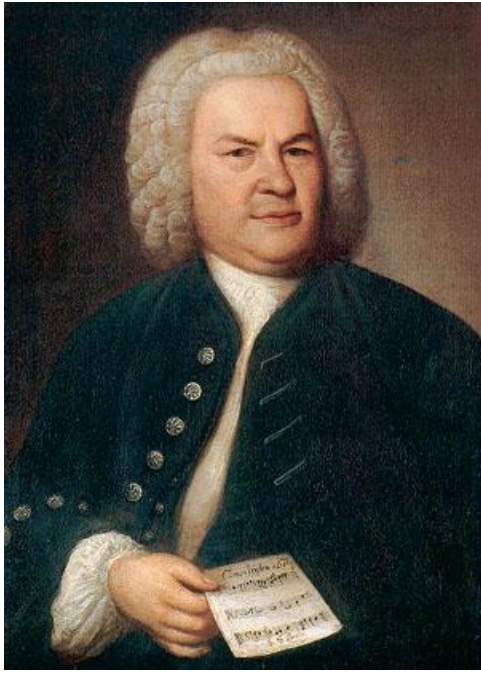
Result: If any portion of an answer extends outside the appropriate answer box, graders shall ignore the portion outside the box and grade only the portion contained within the box. Depending on which part of the answer falls outside the box, the contestant may receive either partial credit (3 points) or no credit (0 points).



2026-2027 PSIA Music Memory OFFICIAL LIST

	MAJOR WORK	SELECTION	COMPOSER
1.	Cantata No. 147	Jesu, Joy of Man's Desiring	Bach
2.		Commando March	Barber
3.	Four Sketches	In Autumn	Beach
4.		Für Elise	Beethoven
5.	Symphonie Fantastique	March to the Scaffold	Berlioz
6.		Ricercar in the 12th Mode	Gabrieli
7.	Symphony No. 88	Movement 4	Haydn
8.	Eine kleine Nachtmusik	Movement 1	Mozart
9.	Turandot	Nessun Dorma	Puccini
10.	Carnival of the Animals	Finale	Saint-Saëns

	MAJOR WORK	SELECTION	COMPOSER
11.		Stars and Stripes Forever	Sousa
12.	Symphony 1997	Jubilation	Tan Dun
13.	The Nutcracker	Overture	Tchaikovsky
14.	Songs of Travel	The Vagabond	Vaughan Williams
15.	Aida	Triumphal March	Verdi
16.	The Four Seasons	Spring, Movement 1	Vivaldi
ADDITIONAL SELECTIONS FOR GRADES 7-8			
17.		Variations on a Korean Folk Song	Chance
18.	Ruslan and Lyudmila	Overture	Glinka
19.		Liebestraum No. 3	Liszt
20.	Symphony No. 41, “Jupiter”	Movement 3	Mozart



Bach Fast Five



1. Johann Sebastian Bach \ 'bäk\ (1685-1750), German Baroque composer. One of the "Three B's" (Bach, Beethoven, and Brahms).
2. Played violin, viola, harpsichord, and organ.
3. Had 20 children. 9 survived him. 4 were composers.
4. Had diabetes. Went blind. Died of a stroke.
5. Composed 200 cantatas. Today he is considered to be the greatest composer of all time.

Cantata No. 147 Jesu, Joy of Man's Desiring

Passenger Manifest

SATB choir and chamber orchestra:
violins, viola, *basso continuo* (cello),
trumpet, oboes

Points of Interest

- Baroque: (1600-1750) musical period between the Renaissance and Classical musical eras. The Baroque period ended the year that Bach died.
- Cantata: music for voices and instruments in several movements.
- Chorale: a slow and stately hymn tune sung in church. Chorale melodies are simple, with mostly stepwise movement, a limited range, and simple rhythms.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- *Basso continuo*: a type of Baroque accompaniment in which one or more instruments play the bassline. (In this selection the *basso continuo* part is played by the cello.)

Travel Log

- Bach composed **Cantata No. 147** in 1723 for a church service in Leipzig. The lyrics were written in German.
- The cantata has 10 movements. The chorale, "Jesu, Joy of Man's Desiring" is the tenth movement.
- The original title and opening lyrics of the chorale: "*Jesu, bleibet meine Frende*" ("Jesus will always be my joy").



Flight Plan



Take Off

- *Have you ever sung in a choir? If so, what type of choir was it? (children's choir, school choir, church choir, with or without adults, etc.). What makes singing in a choir easy? Or difficult?*
- *What makes some songs easier to sing than others? (small note range, easy rhythms, steps rather than skips in the melody)*

Cruising Altitude

- Listen to the recording. *How would you describe Bach's chorale melody?* Describe the music played by the instruments.
- *How many different types of voices did you hear?* (four types of adult voices: SATB) Read The Voices of a Choir handout. The choir is singing in German. *What do you think they are singing about?* Read the translation on the listening map, beginning at the top and progressing clockwise.
- View the listening map. Point out the form letters, 3-beat conducting pattern, chorale notation, and pitch ladder. Play the A section (see GPS markings) and focus on the conducting pattern to reinforce the meter.
- Use the pitch ladder to direct students in singing the chorale melody of section A as you point. Write letter names/pitch syllables beneath the notes. The melody may be played on recorders, tone bells, Boomwhackers, barred instruments, or keyboard instruments.
- *Now that you have experienced the melody, what do you notice?* (Traditional chorale melodies have simple rhythms and limited ranges, and usually contain stepwise movement.)
- Listen to the B section (1:48-2:22). *How are A and B different?* (B is minor and has a wider range.)
- Read about Bach (Fast Five) and the selection (Points of Interest and Travel Log).
- Listen to another arrangement of this piece (see Excursion Extras in the Appendix)
- *What makes a piece of music "classic"? Why might a piece of music almost 300 years old withstand the test of time? What conclusions can you draw about Bach and his music?*

Landing Altitude

- *If you were composing a cantata, what instruments would you use to accompany the singers? Would your melody be like the melodies Bach composed? Why or why not?*

Teacher Notes

The title of Bach's **Cantata No. 147** is ***Herz und Mund und Tat und Leben***, which translates as "Heart and Mouth and Deeds and Life." Use the appropriate Venn diagram (Printables folder) to compare the choral selections and the Baroque selections.

Modifications for Grade 2: Use a three-beat body percussion pattern, such as pat-snap-clap to "conduct" the music. Discuss the ways melodies move (by step, skip, leap, or repeated notes) and then examine the notation on the listening map. Have children draw a rectangle around pairs of repeated notes and circle the skips, to conclude that the chorale melody moves mostly by step.

Modifications for Grades 7-8: Sing the melody of section A using pitch syllables or letter names from the notation on the listening map. Then work out the pitch syllables or letter names for the B section. When the tune is secure, add the English lyrics from the listening map. Sing or play the entire chorale melody with the recording.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



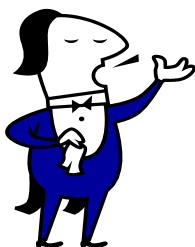
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.



Barber Fast Five



1. Samuel Barber \ 'bär-bär\ (1910-1981), 20th century American composer.
2. Sang and played piano. Child prodigy as a singer, pianist, and composer.
3. Visited Russia and became friends with Shostakovich. Lived in an apartment below Benny Goodman, loved to hear him play clarinet, and they became friends.
4. One of America's most widely performed and recorded composers. Won Pulitzer Price twice.
5. Continued to compose music until his death, of cancer, in New York City.

Commando March

Passenger Manifest

Band

Points of Interest

- Band: a group of people who play instruments together.
- Commando: a soldier of an elite light infantry or special operations force.
- March: a piece of music with a strong beat, written for marching to and often performed by a military band.
- Concert band: a group of 20-60 musicians who play instruments of the woodwind, brass, and percussion families (plus sometimes string bass, harp, and piano) indoors in a concert setting. A concert band may also be called a wind band, wind ensemble, wind orchestra, wind symphony, symphonic band, symphonic winds, or symphonic wind ensemble.
- Marching band: a group of musicians who play similar instruments to those of a concert band (but no string bass, harp, or piano) outdoors in a parade or in field shows (half time at a football game).

Travel Log

- During World War II Barber served in the Army Air Corps Band Unit. He composed "Commando March" for the US Army in 1943. Barber conducted its first performance as well as a recording for the Office of War Information. The recording was used in American short wave radio broadcasts worldwide.
- "Commando March" is Barber's finest composition for band. He called it his "little march," and wrote a version for orchestra in 1943.



Flight Plan



Take Off

- *Have you ever seen a marching band in a parade or during a half-time show at a football game? Have you ever attended a band concert? What is the difference between these two types of bands? How are they different from an orchestra?*

Cruising Altitude

- Read and discuss the Strike Up the Band! Handout. View the seating chart on the listening map.
- Listen to the selection while silently patting the beat, alternating hands. *Do you think “Commando March” was written for marching band, or to be played by a concert band?*
- Read about Barber (Fast Five). Define commando and march (Points of Interest) and discuss the circumstances surrounding the composition of Barber’s “Commando March” (Travel Log). The march was dedicated to “a new kind of soldier, one who did not march in straight lines across parade grounds” but “struck in stealth with speed, disappearing as quickly as he came.”
- Choose one of the activities below.
Option 1. Elect one commander and form at least four small groups, each with one type of unpitched percussion: metals, woods, shakers/scrapers, skins, or found sounds. Each of the groups decides on a steady-beat movement while the commander makes a two-sided sign with “MOVE” on one side and “PLAY” on the other. The commander’s job is to use the sign to cue the groups to play a steady beat on their instruments or to perform their movement. Decide how the commander will cue the groups to stop playing/moving and how to cue the whole class to play/move. Play the selection and have the commander cue instruments/movement.
Option 2. Form groups of four and have students stand in a diamond shape, all facing the same direction. The student who is at the top point of the diamond, seen by all other members of the group, leads his group in a steady-beat movement as the music plays. At a signal from the teacher (ring a bell, play a tambourine) the lead passes to the right, with all members of the group turning 90 degrees to the right, and a new student leads the group in a steady-beat movement. Continue to pass the lead until all have had a turn as “commander” and/or the piece ends.

Landing

- *What are the responsibilities of a marching band drum major? Of a concert band director?*
- *Would you like to be a drum major, band director, or orchestra conductor? Why or why not?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the marches and the band selections.

Modifications for Grades 7-8: View <https://www.youtube.com/watch?v=Of18NLY0u6Q> (1:34 of audio with the score, ed. by Collinsworth). Students follow the score and conduct in 4/4. Then play the selection as student conductors cue the steady beat activity without the PLAY/MOVE sign.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Strike Up the Band!

A band is a group of people who play instruments together. There are several kinds of bands, and among them are the concert band and the marching band.

A concert band is a large group of 20-60 people who play instruments from the woodwind, brass, and percussion families. Sometimes string instruments such as the double bass and harp are included. A concert band can also be called a wind band, wind ensemble, wind orchestra, wind symphony, symphonic band, symphonic winds, or symphonic wind ensemble. Music played by concert bands includes jazz, popular music, marches, and pieces originally written for orchestra that have been transcribed, or rewritten, for band instruments.

Instruments in a marching band are similar to those of a concert band, but do not include string bass or harp. Instead of sitting down to play in a concert setting, they perform outside in parades or in field shows at special events, like half time shows at football games, or at competitions. Marching bands combine movement, such as marching, with their musical performance. The music usually has a strong beat, suitable for marching. Members of marching bands wear band uniforms.

Instruments

Woodwind instruments (oboe, clarinet, bass clarinet, bassoon, saxophone) produce sound when the reeds in the mouthpiece vibrate, or by passing air across the mouthpiece (flute and piccolo).

Brass instruments (trumpet, French horn, trombone, euphonium, tuba) produce sound when the player buzzes their lips into a cup-shaped mouthpiece.

Percussion instruments produce sound when one object strikes another, or when the instrument is scraped or shaken, and can be divided into three groups:

- Woods (wood block, temple blocks, claves, castanets, guiro, maracas, xylophone, marimba)
- Metals (triangle, cow bell, cymbals, finger cymbals, tam-tam or gong, chimes, glockenspiel, vibraphone, headless tambourines)
- Skins (tambourines with head, drums: snare drum, bass drum, tympani, bongo drums, djembe, conga)

String instruments, such as the string bass and harp, produce sound when a string is made to vibrate by plucking it or drawing a bow across it. The piano can be considered a string instrument, because the strings vibrate, or percussion instrument, because a felt hammer strikes the string to produce the sound.



Beach Fast Five



1. Amy Beach \ 'bēch\ (1867-1944), American Romantic composer.
2. Played piano. Child prodigy on the piano. Became a professional concert pianist.
3. First American woman to compose a symphony. Considered the most successful female American composer of her time.
4. President and co-founder of the Association of American Women Composers.
5. Died of heart disease.

Four Sketches In Autumn

Passenger Manifest

Piano

Points of Interest

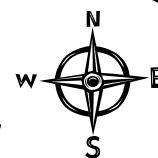
- Miniature: a short musical composition.
- Chromatic: related to the scale that contains all the white and black keys on the piano.
- Tempo ("time" in Italian): the speed of the beat.

Italian expressive and tempo terms:

- *Rubato* ("robbed" in Italian): temporary disregard of strict tempo; instead, becoming slightly faster or slower for expressive purposes.
- *Ritardando*: gradually slowing down, abbreviated *ritard.* or *rit.*
- *A tempo*: return to the original tempo.
- *Animato*: animated, with excitement and spirit.
- *Animato molto*: very animated, with much excitement and spirit.

Travel Log

- Beach composed **Four Sketches**, Op.15, in 1892.
- The titles of the four pieces are "In Autumn," "Phantoms," "Dreaming," and "Fire-Flies."
- Beach performed two of her **Four Sketches** ("In Autumn" and "Fire-Flies") at the Women's Musical Congress in Chicago in 1893.



Flight Plan



Take Off

- *What happens in nature in autumn?* (leaves change color, wind, falling leaves, etc.)
- *How might a composer show these changes on a piano keyboard?*

Cruising Altitude

- In the score of “In Autumn,” Amy Beach included this note, in French, “*Feuillages jaunissants sur les gazons épars*,” by the French poet, Lamartine. The phrase translates, “yellowing leaves on the grass.” The selection is a short musical composition called a “miniature.” Listen with eyes closed. Imagine the wind playing with leaves as they fall to the ground.
- *How did Amy Beach use the piano to paint the picture?* (*rubato*: becoming slightly faster or slower for expressive purposes, and *chromaticism*: the use of the white and black keys of the piano). Demonstrate an ascending and descending chromatic scale on the piano.
- View the listening map. The numbers on the leaves indicate the number of beats. Listen again and follow map.
- *Was the beat steady? Did the tempo change?* Discuss tempo terms (Points of Interest).
- Point out the tempo terms on the listening map. Listen again and follow the map, focusing on the tempo terms.
- Read about Amy Beach (Fast Five) and the selection (Travel Log).
- Experience the selection using the In Autumn Movement Activity.

Landing

- The titles of the pieces in **Four Sketches** are “In Autumn,” “Phantoms,” “Dreaming,” and “Fire-Flies.” *How might the other sketches sound the same or different?*
- *Do you think the other sketches also use chromaticism and rubato?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the piano pieces.

Modifications for Grade 2: Melodies can move upward, downward, or remain on one pitch. Use your hands to show the melodic direction of the phrases as you listen to the selection. Listen again using scarves.

Modifications for Grades 7-8: *How does the music of “In Autumn” make you feel?* Amy Beach wrote, in an article, “Music’s Ten Commandments as Given for Young Composers” (1915): “Remember that technique is valuable only as a means to an end. You must first have something to say – something which demands expression from the depths of your soul. If you feel deeply and know how to express what you feel, you make others feel.” *What does she mean by that? How do these statements apply to other creative arts (dance, painting/drawing, writing, etc.)?*

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Four Sketches

IN AUTUMN

Beach

Movement Activity

Try this fun movement activity for the reinforcement of form and melody recognition.

Scoop up leaves for 4 beats and toss up in the air on beat 4 (**repeat**)

Sway your body like the tree blowing in the wind 8 beats

Scoop up leaves for 4 beats and toss up in the air on beat 4 (**repeat**)

Sway for 8 and follow the leaves as the wind blows them and grab on beat 22

REPEAT

Scoop and toss with LH (4 beats); scoop and toss with RH (4 beats)

Gather leaves on ground for 8 beats

Scoop and toss with LH (4 beats); scoop and toss with RH (4 beats)

Gather leaves on ground for 8 beats and faster for 16 beats

Scoop up leaves for 4 beats and toss up in the air on beat 4 (**repeat**)

Sway your body like the tree blowing in the wind (8 beats)

Scoop up leaves for 4 beats and toss up in the air on beat 4 (**repeat**)

Sway your body like the tree 4 beats and leaves fall down to ground for 4 beats

Scoop and toss with LH (4 beats); scoop and toss with RH (4 beats)

Scoop both and watch them blow with the wind (8 beats)

Scoop and toss with LH (4 beats); scoop and toss with RH (4 beats)

Scoop both and toss and watch them fall to the ground (8 beats)

Coda:

Grab a leaf 3X and lie down in the pile of leaves

"The End"



Beethoven Fast Five

1. Ludwig van Beethoven \ 'bā- ,tō-vən\ (1770-1827), German Classical/ Romantic composer. One of the “Three B’s” (Bach, Beethoven, and Brahms). 
2. Played violin, viola, organ, and was a virtuoso pianist. Known as the finest pianist of his time.
3. Gradually became deaf. Began to lose his hearing in 1796. Completely deaf in 1818.
4. Moody, disorganized, and arrogant. Died of liver failure.
5. Composed chamber music, songs, piano music, and nine famous symphonies. One of the most famous and influential composers in music history.

Für Elise

Passenger Manifest

Piano

Points of Interest

- Musical form: the overall structure of a piece of music.
- Rondo: a musical form in which the main theme alternates with contrasting themes or sections: A B A C A.
- Episodes: the sections between the main A sections of a rondo. Each episode is usually in a different key than that of the A section.
- *Arpeggio*: chord tones played in succession and not at the same time.
- *Rubato*: “robbed” in Italian. Temporary disregard of strict tempo; instead, becoming slightly faster or slower for expressive purposes.
- *Bagatelle*: a short composition, typically for the piano, that is light and mellow.

Travel Log

- Beethoven probably wrote his *Bagatelle* in A minor, nicknamed “Für Elise,” in 1810.
- The written music of “Für Elise” was not published until 41 years after Beethoven’s death.
- “Für Elise” means “For Elise” in German. Elise may have been one of Beethoven’s true loves, or may simply mean “sweetheart,” which was how “Elise” was used at the time.
- “Für Elise” is one of Beethoven’s most popular compositions.



Flight Plan



Take Off

- Listen to the A section of “Für Elise” (see GPS markings). *Where have you heard this music before (the opening theme, or A section of the piece)?*

Cruising Altitude

- *What is the name of the selection? Who is the composer?*
- Read about Beethoven (Fast Five) and “Für Elise” (Travel Log).
- Discuss the mood of the A section. *If the piece is about true love, how does the music reflect this?* Consider also discussing *arpeggio*, *chromatics*, and *rubato* (Points of Interest) and minor tonality.
- Discuss rondo form and episodes (Points of Interest).
- Listen to the complete selection. *How many times do you hear the A section?* (three)
- View the listening map. Write some descriptive words in the space below the first A section.
- Listen again. Isolate the B and C sections (GPS markings) and write descriptive words for both. Consider discussing major tonality and tempo changes, the songlike character of the B section, and the descending chromatic scale at the end of the C section.

Landing

- Beethoven was a musical genius who became deeply troubled as he gradually became deaf. (He began to lose his hearing at age 26 and was completely deaf at 48.) He has been described as moody, disorganized, and arrogant, and had a strong, volatile personality even before he became deaf. *How does this selection, completed when Beethoven was 40 years old, reflect his personality?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the piano pieces.

Modifications for Grade 2: On the listening map, use one colored pencil or crayon to draw a design in the A section space as the music plays. Stop the music. Play the B section (0:57-1:20) and draw a different design using a different color. Play the C section (1:47 to 2:19) and draw another design using a third color. Then play the entire selection and copy the A section design with the first color on the second and final A sections.

Watch the Making Music Fun video “Meet Beethoven” about Beethoven’s life at <https://www.youtube.com/watch?v=i-VxX1w9OxM>. Note that “Für Elise” was composed when Beethoven was 40, not 30 as stated in the video.

Modifications for Grades 7-8: Listen to and discuss the “Who Was Elise?” video at <https://www.youtube.com/shorts/5w-p5SWBvHE>. Then visit the Beethoven interactive site at <https://hallo.beethoven.de/html5/start.html>. Select the British flag for English. At the bottom right on the web page, click the first aid kit (“help”) and select “Beethoven in love” under the heading, “Friendship and love” to read about this aspect of Beethoven’s life. On the main graphic click the sheet music on the piano to access recordings of Beethoven’s work (“Für Elise” or “Bagatelle for Piano in A Minor” is the second blue book on the bottom shelf). Click the horn to raise or lower the volume to show the effect of Beethoven’s worsening deafness.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Berlioz Fast Five



1. Hector Berlioz \ 'ber-lē-, ōz\ (1803-1869) French Romantic composer.
2. Played guitar and flute. Was a virtuoso conductor.
3. Composed large-scale works for orchestra and choir. Master orchestrator.
4. Died after suffering a stroke.
5. Writer and music critic. Earned a living writing about music. Wrote an important book on orchestration.

Symphonie Fantastique March to the Scaffold

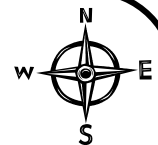
Passenger Manifest

Large orchestra

Points of Interest

- Symphony: a musical composition with three or more movements for orchestra.
- Program symphony: a symphony with a story behind it, where the music portrays events or moods.
- *Idée fixe* (ee-day fix): a recurring theme that represents an idea, object, or character and unifies a musical work.
- Scaffold: the platform where criminals are hanged or beheaded.

Travel Log



- “March to the Scaffold” is the fourth movement (of five) of *Symphonie Fantastique*.
- The score calls for 90 instruments, the most of any symphony written up to that time.
- In 1827 Berlioz fell head-over-heels in love with Harriet Smithson, an Irish actress. He composed *Symphonie Fantastique* in 1830 to express his feelings for her. They were married in 1833, but though they separated after eight years, he took care of her for the rest of her life.
- *Symphonie Fantastique* tells the story of Berlioz’s passion and hopeless love for Harriet Smithson, who didn’t even know he existed, and his frustration and despair as he tried to get her attention.
- In this symphony, the *idée fixe* is a melody that represents Harriet Smithson.
- In “March to the Scaffold” Berlioz dreams that he has killed Harriet, has been sentenced to death, and is being led to the scaffold.

Flight Plan



Take Off

- *Do you ever remember your dreams? What is the happiest dream you have ever had? The most exciting dream?*
- Berlioz composed “March to the Scaffold” as part of a dream where he was suffering the consequences of a choice he had made. It was not a happy dream.

Cruising Altitude

- Read about Berlioz (Fast Five), related vocabulary (Points of Interest), and about the selection (Travel Log).
- Because ***Symphonie Fantastique*** tells a story, it is called a program symphony. Berlioz wrote descriptions of each of the five movements and handed them out before the performance, so that the audience would know the story he told with his music. This had never been done before!
- View the listening map. Note the instruments and themes (prisoner’s march, military band, and prisoner’s cart). Discuss *idée fixe* (Points of Interest and Travel Log). *What might be the story that Berlioz was telling in this movement? How does it fit with his feelings for Harriet? According to his program notes, the hero of the symphony is convinced that Harriet will never love him, and he begins to have terrible dreams. In this movement he dreams that he has killed Harriet, has been sentenced to death, and watches his own execution on the scaffold.*
- Listen and follow the map. (Refer to GPS markings.)
- Drama/movement activity. Plan a marching path. Designate an area and movement for the prisoner’s march, the military band, and the prisoner’s cart. Decide how the *idée fixe*, guillotine, and cheering of the crowd will be portrayed. Play the selection and act out the story.

Landing

- *If you were composing program music about a dream, what would your story be? What would be the mood of your composition?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the marches and symphonies.

Modifications for Grades 7-8: Listen to the short *idée fixe* (Harriet’s theme) (6:09-6:18). *What mood is conveyed in those six notes? What instrument do you hear? (clarinet) Why do you think Berlioz chose the clarinet for Harriet?* In his **Treatise on Orchestration** Berlioz wrote, “I have never been able to hear military music from afar without being profoundly moved by that feminine quality of tone present in the clarinets ... This beautiful instrumental soprano, so resonant, so rich in penetrating accents when employed in masses, gains as a solo instrument in delicacy what it loses in power and brilliance. Nothing is so virginal and pure as the tinge given to certain melodies by the tone of a clarinet in the medium register, if played by a master of the instrument ... There is no other wind instrument that can produce a tone, let it swell, decrease, and die away as beautifully as the clarinet. Hence its invaluable ability to render distant sounds, an echo, the reverberations of an echo, or the charm of the twilight.” Discuss. *If you were to use an idée fixe in a composition, would your theme represent a person, place, object, or idea? What instrument or group of instruments would you choose? Why?*

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





A. Gabrieli Fast Five



1. Andrea Gabrieli \,gä-brē-'e-lē\ (ca. 1532-1585), Italian Renaissance composer.
2. Played organ. Was the organist at St. Mark's Cathedral in Venice.
3. Composed music for important ceremonies and important people, like the Pope.
4. Taught students who became more famous, including his nephew, Giovanni Gabrieli.
5. His composing style led the way from the Renaissance to the Baroque period of music.

Ricercar in the 12th Mode

Passenger Manifest

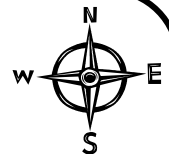
Brass quartet: 2 trumpets, 2 trombones

Points of Interest

- *Ricercar* ("to try" or "seek out" in Italian): a composition for instruments in which one or more themes are developed through melodic imitation. A *ricercar* explores a theme or mode.
- Mode: an alternative scale created by starting on a different scale tone of the traditional major scale. The Ionian mode is the same as the major scale.
- Antiphony: a performance style in which two or more groups of musicians perform alternately as separate groups and together.
- Homophony: music with a melody accompanied by chords, with all the notes moving the same way.
- Polyphony: music that has two or more independent melodies woven together.
- Cadence: the chords at the end of a phrase that imply the completion of a musical thought.

Travel Log

- "*Ricercar in the 12th Mode*" was first published in 1589 with the title, "*Ricercar del duodecimo tuono.*" "*Duodecimo tuono*": the 12th tone (C-Ionian mode or C Major).
- St. Mark's Cathedral in Venice has a huge, resonant interior, with marble floors, pillars, and walls. It contains multiple galleries and choir lofts. Because of the long reverberation of sound, it is hard for musicians in the galleries across from each other to play or sing together. Gabrieli took advantage of the acoustics in the space and composed antiphonal music for St. Mark's for a variety of different instrumental groups and combinations to create numerous sound effects and tone colors.



Flight Plan



Take Off

- What is “surround sound”? Where would you experience “surround sound”? (home theater systems, movie theater, IMAX theater, etc.)
- Gabrieli placed his performers throughout the many balconies of St. Mark’s Cathedral in Venice to create his own “surround sound.”
- Read about Gabrieli (Fast Five) and about music at St. Mark’s Cathedral (Travel Log).

Cruising Altitude

- Print the *Ricercar* melody cards, fold in half, and use to teach the opening motif of each section with either pitch syllables or words.
- View the listening map. Find the melodies. Listen to the selection.
- *What instruments did you hear?* Gabrieli did not specify which instruments should play this piece. Music historians believe that he intended for it to be played by two natural trumpets (early trumpets with no valves) and two sackbuts (early trombones).
- Listen again and sing along with the beginning of each section, using the map
- *What else was happening as you were singing?* (The melody and rhythm are imitated in several different ways.) Sometimes the four instruments begin and end together at a cadence (homophony), and sometimes they begin at different times and go their own way (polyphony), and sometimes they are divided and alternate answering responsively (antiphony). (See Points of Interest).
- Form two groups. Place them on opposite sides of the room. Sing the opening of the A section together. Then have each side perform for each other. *How did your role as a performer and listener change? Did you listen differently?*

Landing

- *How does our modern-day “surround sound” compare to Gabrieli’s version from St. Mark’s?* (Think of the acoustics in a very live space like a gym or the shower and consider discussing acoustics/electronic sound.)

Teacher Notes

Modifications for Grades 7-8: Explore St. Mark’s Cathedral through pictures and information at <https://www.stmarksbasilica.com/facts>. Then select some pictures of St. Mark’s from Wikimedia Commons at https://commons.wikimedia.org/wiki/Basilica_di_San_Marco and create a slide show presentation timed to go with “*Ricercar* in the 12th Mode.”

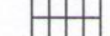
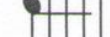
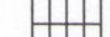
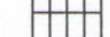
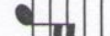
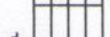
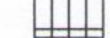


Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

A

||   |  |  |  |  |  |  |  |  |  |  |  |  | 

p r p r m f p r m p s m f s s s

Ri - cer - car in the 12th Mode was writ - ten by Ga - bri - e - li.

A

m r m f m r p s m d r s m d r m

B

The Re-nais - sance, the Re-nais - sance is when he lived.

B

d t — p m r r p

m r — m t d t p r m p s

This mu-sic he wrote would e-cho all through — St. Marks.

You'll hear the brass fam - i - ly.

C

C



Haydn Fast Five



1. Franz Joseph Haydn \ 'hī-dʰn\ (1732-1809), Austrian Classical composer.
2. Played violin, harpsichord, piano, and organ. Sang in a boys' choir.
3. Well-respected teacher. Had many students, including Beethoven.
4. Created the model for the modern symphony form. Composed 104 symphonies.
5. Affectionately called "Papa Haydn" by the musicians who worked for him, because of his sense of humor and jolly personality.

Symphony No. 88 Movement 4

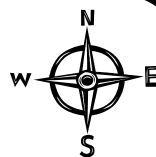
Passenger Manifest

Full orchestra

Points of Interest

- Symphony: a musical composition with three or more movements for orchestra.
- Sonata form: a musical form established by Haydn and Mozart. Also called "sonata-allegro form" because the tempo is frequently fast, and "first movement form" because it is typically used in the first movement of multi-movement pieces. The sonata form can also be used in other movements, particularly the final movement. Sections: exposition, development, recapitulation, and coda.
- Rondo: a musical form in which the main theme alternates with contrasting themes or sections: A B A C A.
- Sonata Rondo form: a musical form created by Haydn which blends the sonata and rondo forms
- Coda ("tail" in Italian): the ending of a piece of music.

Travel Log



- Haydn composed **Symphony No. 88** in 1787 at Esterházy palace in western Hungary, where he was resident composer and conducted the orchestra.
- The symphony is dedicated to Nikolaus I, Prince Esterházy (1714-1790), Haydn's employer at the Esterházy palace.
- **Symphony No. 88** is also called "the Letter V," from the call letter sign for the symphony in the catalog of London's Royal Philharmonic Society.
- The symphony is one of Haydn's best-known works, and the fourth movement is one of the most cheerful finales that he ever wrote.

Flight Plan



Take Off

- *What makes a great story? What makes you want to keep reading to the end?*
- *Have you ever read a series of books by the same author? (Dog Man, Magic Tree House, The Boxcar Children, Diary of a Wimpy Kid, Harry Potter, Percy Jackson, Alex Rider, Warrior Cats series) What makes you want to keep reading books by that author?*

Cruising Altitude

- Read about Haydn (Fast Five).
- Haydn was like a best-selling author. He wrote 104 symphonies over the course of his life. In doing so, he perfected the symphony form. In fact, he is called the “Father of the Symphony.”
- Haydn blended the sonata-allegro form (Exposition, Development, Recapitulation) and the rondo form (A B A C A) together. The sonata rondo form is frequently used in the last movement of a large work like a symphony. Composers like Beethoven and Mozart also used this form.
- View the listening map. Notice the nickname “V,” the rondo form (A B A C A), and the rhythmic notation. Play the opening theme (the first 14 seconds of the piece) and pat the beat while following the notation.
- Listen to the whole piece and pat the beat every time the theme of the A section is heard. *Is the A section the same each time it occurs?* (The development of the A sections is one of the reasons that this is a sonata rondo form, and not strictly a rondo.)
- Listen again and notice the rhythm and dynamics of the B and C sections. *What happens at the end of the B and C sections? How did Haydn let you know that the A section is returning?*
- Use the Haydn Streamer Routine to reinforce the form. Consider having students create their own movement for the B and C sections.

Landing

- Haydn was the most famous composer of his time, like a best-selling author is today.
- *Does this music sound like the last chapter of a great book? Why do you think composers use the sonata rondo form to end a large piece of music like a symphony?*

Teacher Notes

Compare the symphonies with the appropriate Venn diagram (Printables folder).

Modifications for Grade 2: In this selection, the dynamics (loudness and softness of sound) range from *pianissimo* (*pp*) to *fortississimo* (*fff*) (very soft to very, very loud). The score contains no markings of *mezzo-piano* (*mp*) or *mezzo-forte* (*mf*) (medium soft or medium loud). On the board write dynamics abbreviations: *pp p f ff fff*. Play the selection and lead children in patting the beat using silent “spider fingers” (fingertips) for *pp*, pads of fingers for *p*, palm side of fingers for *f*, palms of hands for *ff*, and palms of hands loudly for *fff*.

Modifications for Grades 7-8: Composer and conductor Leonard Bernstein, in his Omnibus TV lectures on conducting, said, “The conductor must not only make his orchestra play, he must make them want to play. He must exalt them. Lift them. Start their adrenaline pouring. Either by pleading or demanding or raging – it doesn’t matter. It is not so much imposing his will on them like a dictator. It is more like projecting his feelings around them ... It doesn’t really matter how well you move with your hands. It should be in your face, it should be in your expression.” View Leonard Bernstein conducting the selection at <https://www.youtube.com/watch?v=kke4SyaP25c>. *How do Bernstein’s facial expressions make the orchestra want to play and signal the nuances of Haydn’s music?*



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.

Symphony No. 88

Movement 4

Haydn

Streamer Routine written by Pam Griffith

A (Main theme)	Tap, tap, squiggle	4 to the front 2 to the left 2 to the right
	Quick figure 8's (front)	12x
	Up, down, up, down	
	Tap, tap, squiggle	4 to the front
	Quick figure 8's (front)	12x
	Up, down, up, down	
	Tap, tap, squiggle	3 ½ to the front
B	Lasso (overhead)	21x
A	Tap, tap, squiggle	4 to the front
	Rainbow	3x
	Double 8's	8x
	Tap, tap, squiggle	4 to the front
	Quick figure 8's (front)	12x
	Up, down, up, down	
C	Stir it Up!	32 beats (move freely from side to side)
	4 Circles per side	4x
	2 circles per side	8x
A	Tap, tap, squiggle	4 to the front
	Quick figure 8's (front)	12x
	Up, down, up, down	
	Tap, tap, squiggle	4 to the front
	Circle front	6x
Coda	Spin (free style)	15 beats
	Tap, tap, squiggle	4 to the front
	Quick figure 8's (front)	to the end



Mozart Fast Five



1. Wolfgang Amadeus Mozart \ 'mōt-särt\ (1756-1791), Austrian Classical composer.
2. Played violin, viola, harpsichord, clavier, piano, and organ.
3. Child prodigy. Considered a musical genius his whole life.
4. Traveled extensively with his sister around Europe performing for royalty. Died of rheumatic fever.
5. One of the most important classical composers in history.

Eine kleine Nachtmusik Movement 1

Passenger Manifest

String quartet: 2 violins, viola, cello, with optional string bass

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- Serenade: originally an evening love song sung under a lady's window. In Mozart's time it was a light instrumental composition with several movements. Serenades were also called "*Nachtmusik*."
- Sonata form: a musical form established by Haydn and Mozart. Also called "sonata-allegro form" because the tempo is frequently fast, and "first movement form" because it is typically used in the first movement of multi-movement pieces. The sonata form can also be used in other movements, particularly the final movement. Sections: exposition, development, recapitulation, and coda.

Travel Log

- Mozart composed *Eine kleine Nachtmusik* in 1787 while he was living in Vienna.
- The title of the work is **Serenade No. 13 for Strings in G Major**. It is more commonly known as *Eine kleine Nachtmusik*, which is how Mozart referred to it in his records. The title means "A Little Night Music" in German.
- The piece was composed for string quartet (2 violins, viola, and cello) with an optional string bass, which plays the same part as the cello. Modern performances use larger string orchestras.



Flight Plan



Take Off

- *Have you ever heard music in a store or restaurant?* This kind of music is called background music. *What is its purpose?* Mozart probably wrote ***Eine kleine Nachtmusik*** for a performance at a garden party or another social occasion to cover conversation.

Cruising Altitude

- Read about Mozart (Fast Five).
- Listen to the first four measures (16 beats) of the selection. *Have you heard this music before?* This is one of the most popular and well-known of Mozart's compositions.
- The title of the piece is **Serenade No. 13 for Strings in G Major**. It is more commonly known as ***Eine kleine Nachtmusik***, which is how Mozart referred to it in his records. ***Eine kleine Nachtmusik*** means "A Little Night Music" in German. Read about serenade (Points of Interest).
- View the listening map. Notice and discuss the Sonata-Allegro form.
 - Exposition (themes are introduced or "exposed")
 - Development (themes are explored or "developed" and broken apart)
 - Recapitulation (themes are restated in a "recap")
 - Coda (ending)
- Listen to the melodies (see GPS markings) and sing along, using the lyrics on the map.
- Complete the seek and find activity as the selection is played in the background.

Landing

- *Why do you suppose a composer as famous as Mozart would write background music?* (Mozart was always short on money.)
- *If he lived in the 21st century, what would his background music sound like today?*

Teacher Notes For information and activities on Mozart's life and times, hobbies, and travels, check out <https://nac-cna.ca/en/artsalive/resource/lets-go-mozart>.

Modifications for Grade 2: Explore the life of Mozart at <https://www.youtube.com/watch?v=UyB4-6g-Vbg>. Find the mistake in the title of the last piece of music played in this video.

Watch one or more of the episodes of the Little Amadeus series (see link in Appendix).

Modifications for Grades 7-8: Watch and discuss the short video biography, "Mozart, the Inaccessible Master," at <https://www.youtube.com/watch?v=Hr5mX8RGxqE>.



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Eine kleine Nachtmusik

Mozart

L I S B D B Z R T D A X C S X S C K Z B
M Y D G C O T U E R Z M B C N I V I C N
C Y R E L H U N T C W W E I S E M S L O
B U C I V Q A L R S Q L L U Z X U U A I
D S C I C E R M A M L O M U O P Q M S T
A D O C S S L A U O I T M D I O V T S A
N W M E R U H O Q V H R O O H S T H I L
K X Z G D Y M C P G G U L E H I X C C U
W X B B B A L D I M B I R B V T J A A T
F I U L A F N N N L E H Z C A I N N L I
I O M T C Q E E E U E N Y K H O D E C P
D X I C O L A B R D O N T J N N X N O A
S O N A T A A L L E G R O F O R M I M C
N X V T T S Y G I D S R G E A Q Z E P E
X Y I A S T R A Z O M A W K L T M L O R
N L O E M E V O M T S R I F C K S K S A
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F I R S T M O V E M E N T P R O D I G Y
A R T S E H C R O R E B M A H C X E V E

W.A. Mozart
Eine kleine Nachtmusik
A Little Night Music
serenade
quartet
violins
viola

cello
double bass
Sonata Allegro form
Exposition
Development
Recapitulation
Coda

prodigy
Classical composer
chamber orchestra
background music
lyrics
First Movement

SOLUTION

L	I	S	B	D	B	Z	R	T	D	A	X	C	S	X	S	C	K	Z	B
M	Y	D	G	C	O	T	U	E	R	Z	M	B	C	N	I	V	I	C	N
C	Y	R	E	L	H	U	N	T	C	W	W	E	I	S	E	M	S	L	O
B	U	C	I	V	Q	A	L	R	S	Q	L	L	U	Z	X	U	U	A	I
D	S	C	I	C	E	R	M	A	M	L	O	M	U	O	P	Q	M	S	T
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N	W	M	E	R	U	H	O	Q	V	H	R	O	O	H	S	T	H	I	L
K	X	Z	G	D	Y	M	C	P	G	G	U	L	E	H	I	X	C	C	U
W	X	B	B	B	A	L	D	I	M	B	I	R	B	V	T	J	A	A	T
F	I	U	L	A	F	N	N	N	L	E	H	Z	C	A	I	N	N	L	I
I	O	M	T	C	Q	E	E	E	U	E	N	Y	K	H	O	D	E	C	P
D	X	I	C	O	L	A	B	R	D	O	N	T	J	N	N	X	N	O	A
S	O	N	A	T	A	A	L	L	E	G	R	O	F	O	R	M	I	M	C
N	X	V	T	T	S	Y	G	I	D	S	R	G	E	A	Q	Z	E	P	E
X	Y	I	A	S	T	R	A	Z	O	M	A	W	K	L	T	M	L	O	R
N	L	O	E	M	E	V	O	M	T	S	R	I	F	C	K	S	K	S	A
A	O	L	C	C	T	B	G	S	R	J	N	S	R	I	A	E	E	E	D
S	X	A	L	B	R	Y	V	M	F	R	G	T	W	V	I	B	N	R	F
F	I	R	S	T	M	O	V	E	M	E	N	T	P	R	O	D	I	G	Y
A	R	T	S	E	H	C	R	O	R	E	B	M	A	H	C	X	E	V	E



Mozart



Puccini Fast Five

1. Giacomo Puccini \pü-'chē-nē\ (1858-1924), Italian Romantic composer.
2. Played organ and piano.
3. One of the first composers to become a major celebrity.
4. Famous as an opera composer, even though he wrote only twelve operas. Composed some of the most popular operas ever written.
5. Died after suffering a heart attack during radiation treatment for throat cancer.



Turandot *Nessun Dorma*

Passenger Manifest

Tenor, female chorus, and orchestra

Points of Interest

- Opera: a story told completely through music. The characters sing with an orchestra accompanying them and act out the story on a stage with costumes, scenery, props, and choreography.
- Opera aria (“air” in Italian): a song from an opera for one voice, often sung with an orchestra.
- Tenor: high male singing voice.
- Libretto: contains all the words and stage directions for an opera.
- *Turandot*: “daughter of Turan” in Persian. Turan is a region in Central Asia.

Travel Log

- *Turandot* was Puccini’s last opera. He started composing it in 1919, but when he died, Puccini had not yet written the ending, although he had prepared a sketch of the music. It was completed by Italian composer Franco Alfano, and premiered in Milan in 1926.
- The libretto for *Turandot* is written in Italian.
- “*Nessun Dorma*” is challenging for the tenor to sing because it stays in a high range.
- The tale of Turandot comes from a Persian book, 1001 Arabian Days (not “Nights,” another book).
- “*Nessun Dorma*” is the best-known aria from *Turandot*.



Flight Plan



Take Off

- Solve these riddles: Give me food, and I will live. Give me water, and I will die. What am I? (fire) What is it that you keep after giving it to someone? (your word) What belongs to you, but others use it more than you do? (your name)
- Can you think of a story in which one of the characters has to answer questions to get what he or she wants?* (Rumpelstiltskin)

Cruising Altitude

- Listen to the selection. *Have you heard it before? How does the music make you feel? What do you think the singer is saying?*
- Read about Puccini (Fast Five) and about the selection (Points of Interest and Travel Log). Read the Puccini's **Turandot** handout. Discuss the three riddles.
- View the listening map of your choice. Read the translation silently. Listen to the aria again and follow the translation.
- "*Nessun Dorma*" is a famous tenor aria, and is considered by some to be the best tenor aria ever written! It has been used in movie soundtracks, on television, in sporting events, and has been performed and recorded many times.
- Option 1** (listening map 1) Listen to the recording. Have students make comments on the performance or illustrate the music on the map. Discuss and share.
- Option 2** (listening map 2) Select four videos from the "*Nessun Dorma*" videos in the Appendix. Encourage students to watch and evaluate each performance, making comments in the appropriate box on the map. Discuss and compare.

Landing

- If you wanted to update the riddles in this opera, what riddles would you choose?*
- Puccini died before he had completed **Turandot**. *If you were chosen to finish the opera, what would your ending be?*

Teacher Notes

Use the Venn diagram (Printables folder) to compare the vocal solos.

Visit <https://www.classicsforkids.com/podcast/giacomo-puccini-1-about-giacomo-puccini/> for the Classics for Kids show and quiz about Puccini and his operas.

Modifications for Grades 7-8: Puccini was one of the first composers to become a major celebrity. Everything he did was guaranteed to draw the attention of the press. *Can you think of a living composer with such notoriety?*

Go to <https://www.youtube.com/watch?v=6R5-FXVHruQ>. Watch and complete the worksheet, Who Sang the "*Nessun Dorma*" Climax the Best?

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



What Is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



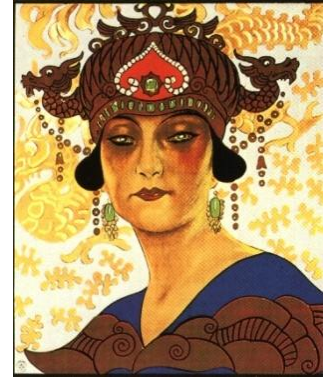
Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture), and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor, who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- "*O mio Babbino Caro*" from **Gianni Schicchi** by Puccini, "*Una voce poco fa*" and "*Largo al factotum*" from **The Barber of Seville** by Rossini ([Luca](#))
- "*Nessun Dorma*" from **Turandot** by Puccini ([Mission Impossible: Rogue Nation](#))
- "*Habanera*" from **Carmen** by Bizet ([Up](#))
- "*Casta Diva*" from **Norma** by Bellini ([Avengers: Age of Ultron](#))

Puccini's *Turandot*



The Characters:

- **Turandot** (toor-uhn-DOT) – soprano – cold-hearted princess
- **Emperor** – tenor – Turandot's father
- **Timur** (TEE-moor) – bass – former king now living in poverty
- **Calaf** (CAH-luff) – tenor – unknown prince (*Timur's* son)
- **Liù** (lee-OO) – soprano – slave girl who takes care of *Timur*, loves *Calaf*
- **Ping, Pang, and Pong** – baritone, tenor, tenor – officials
- **Prince of Persia** – (silent character) – one of *Turandot's* unsuccessful suitors
- Imperial guards, the executioner's men, boys, priests, mandarins, dignitaries, eight wise men, *Turandot's* handmaids, soldiers, standard-bearers, musicians, ghosts of suitors, crowd

The Setting: *Turandot* takes place in ancient Peking, China.

The Plot: *Turandot* agrees to marry a nobleman only if he can answer three riddles. The penalty for failure is death. Concealing his identity, *Calaf* solves the riddles. *Turandot* does not want to marry him, and *Calaf* allows her to avoid marriage if she can discover his name. *Turandot* orders her people to either find out the name of the stranger, or face death. *Calaf* kisses *Turandot*, and she tells him that she is afraid of him. Filled with love for her, *Calaf* tells *Turandot* his name, which melts her cold heart. She accepts *Calaf's* hand in marriage by telling her people that the name of the unknown prince is "Love."

The Three Riddles:

1. What phantom is born every night and dies the next day? (hope)
2. What burns like a fire when you think of great deeds, but grows cold in death? (blood)
3. What is the ice that sets you on fire? (*Turandot*)

Nessun Dorma is a famous tenor aria sung by *Calaf*, the unknown prince who has come to win the hand of *Turandot*. He is the 27th suitor to attempt to solve the riddles, and the first to succeed. At the beginning of Act III, the people of the city are awake, faced with the threat of death if they cannot discover the name of the stranger who has solved the three riddles. Only *Calaf* is calm as he sings "*Nessun Dorma*," confident that he will win the heart of *Turandot*.

Turandot is Puccini's final opera. He died before he could write the ending of the opera, and it was completed, from Puccini's sketches, by Franco Alfano. The first performance of ***Turandot*** occurred in Milan in 1926. The famous conductor, Toscanini, who was leading the orchestra, put down his baton in the middle of Act III, turned to the audience and announced, "Here the performance ends, because at this point the maestro died".

Who Sang the “*Nessun Dorma*” Climax the Best?

Directions: Go to <https://www.youtube.com/watch?v=6R5-FXVHruQ>. Watch the video and make notes in the space below. (You may need to watch several times.) Then circle the name of the performer(s) who, in your opinion, sang the “*Nessun Dorma*” climax the best. Be prepared to defend your answer.

1. Joseph Calleja _____
2. Andrea Bocelli _____
3. Mario Lanza _____
4. Sarah Brightman _____
5. Jussi Bjorling _____
6. Michael Bolton _____
7. Jose Carreras _____
8. Park Gi-Cheon _____
9. Deanna Durbin _____
10. Il Volo _____
11. Placido Domingo _____
12. Aretha Franklin _____
13. Luciano Pavarotti _____
14. Beniamino Gigli _____
15. Greg Pritchard _____
16. Franco Corelli _____
17. Monica Naranjo _____
18. Paul Potts _____
19. David Phelps _____
20. Jonas Kaufmann _____
21. The Three Tenors (Domingo, Carreras, Pavarotti) _____



Saint-Saëns Fast Five



1. Camille Saint-Saëns \saⁿ-'sä^{ns}\ (1835-1921), French Romantic composer.
2. Played piano and organ.
3. Musical prodigy. Composed songs and piano pieces by the age of 3. Became a student at the Paris Conservatory at age 13.
4. Wrote poems, plays, and several books as well as music.
5. Died in Algeria from a heart attack.

Carnival of the Animals Finale

Passenger Manifest

2 pianos and chamber orchestra

Points of Interest

- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- Suite: a musical form made up of a collection of short pieces.
- Finale: the ending section of a piece of non-vocal classical music which has several movements.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- Dynamics: the volume (loudness or softness) of the sound.
- Tempo ("time" in Italian): the speed of the beat.
- Articulation: the way the notes are performed (*staccato*: detached, notes are separated; *legato*: smooth and connected).

Travel Log



- Saint-Saëns composed **Carnival of the Animals** in 1886 while he was in Austria. It was written for his students as a musical joke.
- **Carnival of the Animals** is a suite of 14 short pieces scored for 2 pianos and chamber orchestra: 2 violins, viola, cello, string bass, flute, clarinet, xylophone, and glockenspiel. The "Finale" is the final movement of the suite.
- Saint-Saëns would not allow the suite to be published in his lifetime because he thought it would damage his image as a serious composer. **Carnival of the Animals** was published in 1922, and the first public performance was given the same year.
- **Carnival of the Animals** is one of Saint-Saëns's most popular and widely-performed works.

Flight Plan



Take Off

- *Have you ever been to a carnival?* Briefly discuss carnival attractions.
- Saint-Saëns composed a suite of 14 pieces called the **Carnival of the Animals**. The music of 13 of the sections describes an animal or group of animals, mimicking the sounds made or describing the way the animals move. The last movement, the “Finale,” is a grand parade of animals, with snippets of music from some of the previous movements as well as some new music.

Cruising Altitude

- Read about Saint-Saëns (Fast Five), suite, finale, and chamber orchestra (Points of Interest), and about the selection (Travel Log).
- Saint-Saëns had a great sense of humor! His animal menagerie includes piano players and fossils, and his music pokes fun at other composers (Rossini, Mozart, Mendelssohn, and Offenbach) and even himself! He described the suite as a “grand zoological fantasy,” as if to suggest that people, and especially musicians, should not take themselves too seriously.
- Discuss terms of expression: dynamics, tempo, and articulation (Points of Interest).
- Select an animal: a dog, for example. *How big is the dog? Is it heavy or light? Does it move quickly or slowly, with smooth or choppy movements? How does it sound? How does it behave?*
- Pitch (high and low sounds) and the way the melody moves (by step, skip, leap, or repeated notes) can be used with expressive elements to communicate the character of an animal: the way they look, move, or behave. *Should our “dog” music use high or low sounds? Should the melody move by step, skip, leap, or repeated notes? Should the music be fast or slow, loud or soft? Should the notes be separated or smooth and connected?*
- Listen to the selection and imagine what animals Saint-Saëns may have been describing in the “Finale,” based on pitch, melodic movement, tempo, dynamics, and articulation. Discuss.
- Saint-Saëns chose specific instruments to represent the animals in his suite. In fact, he wrote parts for just 11 instruments! Reveal the 13 animals that Saint-Saëns chose and the instruments he used to portray them: lion (strings, 2 pianos); hens and roosters (2 violins, viola, 2 pianos, clarinet); wild horses (2 pianos); tortoises (strings and pianos); elephant (string bass and pianos); kangaroos (pianos); fish in an aquarium (2 violins, viola, cello, pianos, flute, glockenspiel); donkeys (2 violins); cuckoo in the woods (pianos, clarinet); birds in an aviary (strings, pianos, flute); pianists (strings, pianos); fossils (strings, pianos, clarinet, xylophone); swan (pianos, cello).
- View the listening map of your choice. Students list animals that they think are being described as they listen to the selection. (Not all animals from previous movements appear in the “Finale.”)

Landing

- *If you could add an animal to the carnival, what animal would you choose? What instruments and musical elements would you use to make your music sound like the animal?*

Teacher Notes

Modifications for Grade 2: Use the listening map with animals listed.

Watch the “Finale” from **Fantasia 2000** (WWW Excursion Extras). Download popsicle stick puppets at https://www.makingmusicfun.net/htm/f_printit_lesson_resources/carnival-of-the-animals-puppets.

Make puppets and have students move animal/instrument puppets that correspond to the music.

Modifications for Grades 7-8: On the listening maps, students list musical elements (pitch, melodic movement, tempo, dynamic, and articulation) to justify their animal selections.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Sousa Fast Five



1. John Philip Sousa \ 'sü-sə \ (1854-1932), 20th century American composer.
2. Played violin and piano.
3. Conductor of the U.S. Marine Band and his own band, the Sousa Band. Invented the sousaphone.
4. Composed 136 marches and was nicknamed "The March King."
5. Died of congestive heart failure.

Stars and Stripes Forever

Passenger Manifest Band

Points of Interest

- March: a piece of music with a strong beat, written for marching to and often performed by a military band. The verb "march" means to move along steadily with a measured step and a regular measured stride.
- Parts of a march: Introduction, First and Second Strains, Trio, Break Strain, and Stinger.
- The Introduction of a march is usually *forte* (loud), to grab the listener's attention.
- Strain: section of a march. The First Strain is the first dominant melody. The Second Strain is usually performed *piano* (soft) the first time and *forte* (loud) on the repeat.
- Break Strain: a short introduction to the third section, which is called the Trio.
- Trio: the third section of the march. It is more lyrical (song-like), and is usually the main melody of the march.
- Stinger: a loud punctuated chord that occurs at the end of a march.

Travel Log

- "Stars and Stripes Forever" was composed on Christmas Day, 1896.
- By Act of Congress, it was named the "National March" of the United States of America.
- The trio is the most famous part of the march. The low brass traditionally stands on the repeat of the Trio. Sousa insisted that there be three piccolos, never two, on the repeat of the Trio.
- This was the last piece Sousa conducted before he died. The notation of the Introduction is carved on his tombstone.
- "Stars and Stripes Forever" was performed at the end of most concerts Sousa conducted.



Flight Plan



Take Off

- *Have you ever been to a parade? What did you see and hear?*

Cruising Altitude

- Listen to the first portion of the music. *Have you heard this piece before? Where? Can you name it? Can you name the composer? What do you think it's about? What type of ensemble is playing?*
- The selection is Sousa's most famous march. In fact, it's our National March.
- Read about Sousa (Fast Five), the march (Points of Interest), and the selection (Travel Log).
- View the listening map. Point out the march form: Introduction, First and Second Strains, Trio, Break Strain, and Stinger.
- Listen and follow the map. Encourage students to silently pat the beat, alternating hands.
- *How did the piece make you feel? Did it make you feel like marching?*
- Introduce the Stars and Stripes Forever Plate Routine. Perform with the recording.
- Divide the class into groups of four. Have each group create a plate movement. Listen again. Have each group lead their plate movement for one of the sections of the march.

Landing

- Sousa wrote words to go with his march (see Stars and Stripes Forever Song handout). Play the selection and sing the last stanza (beginning with "Hurrah for the flag of the free") with the Trio.

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the marches.

Listen to the Classics for Kids show on Sousa and take the quiz at

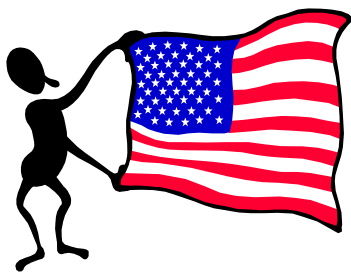
<https://www.classicsforkids.com/podcast/john-philip-sousa-1-about-john-philip-sousa/>. Then listen to the Classics for Kids show on the Stars and Stripes Forever and download the activity sheet at <https://www.classicsforkids.com/podcast/john-philip-sousa-2-about-stars-stripes/>. The activity sheet contains information about Sousa, "Stars and Stripes Forever," important American flags, questions about the march, and Sousa's lyrics.

Modifications for Grade 2: Instead of the plate routine, have children march in a large circle as the music plays. Use a triangle or bell to signal when they should turn and march in the other direction. Play the signal at the end of each section. Alternatively, have children select a band instrument and pantomime playing it as they march to the music.

Modifications for Grades 7-8: Read and discuss the Library of Congress blog post at <https://blogs.loc.gov/now-see-hear/2021/07/on-the-recording-registry-the-stars-and-stripes-forever-1897/>. Listen to audio of the march performed by Sousa's band and played on the bazooka and banjo at <https://www.loc.gov/audio/?q=the+stars+and+stripes+forever>. Discuss.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.





Stars and Stripes Forever

Plate Routine

Sousa

Introduction

Clap plates together

First Strain

Pat legs alternating left and right (16 beats)

Pat left elbow 2X, Pat right elbow 2X (16 beats)

REPEAT

Second Strain

Clap plates softly in a rainbow from left to right (16 beats)

Clap plates softly in a rainbow from right to left (16 beats)

Clap plates loudly in a rainbow from left to right (16 beats)

Clap plates loudly in a rainbow from right to left (16 beats)

Trio

Pat 2X, Clap 2X, Pat shoulders 2X, Pat up 2X

REPEAT 8X

Break Strain

Roll plates (16 beats)

Both hands pat high to low and follow melody (8 beats) **REPEAT**

Both hands up 2 beats, Both hands down (2 beats)

Both hands pat high to low (8 beats)

Trio

Same as above

Stinger

Strike a pose!

Let martial note in triumph float
 And liberty extend its mighty hand
 A flag appears 'mid thunderous cheers,
 The banner of the Western land.
 The emblem of the brave and true
 Its folds protect no tyrant crew;
 The red and white and starry blue
 Is freedom's shield and hope.

Other nations may deem their flags the best
 And cheer them with fervid elation
 But the flag of the North and South and West
 Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free!
 May it wave as our standard forever,
 The gem of the land and the sea,
 The banner of the right.
 Let despots remember the day
 When our fathers with mighty endeavor
 Proclaimed as they marched to the fray
 That by their might and by their right
 It waves forever.

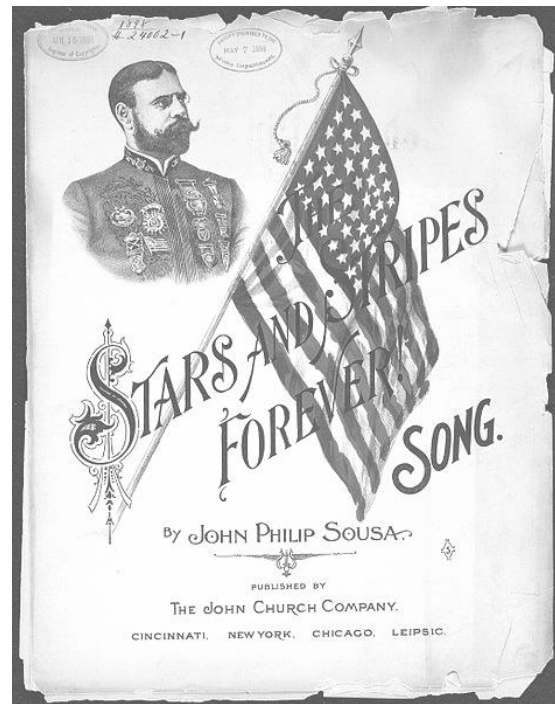
Let eagle shriek from lofty peak
 The never-ending watchword of our land;
 Let summer breeze waft through the trees
 The echo of the chorus grand.
 Sing out for liberty and light,
 Sing out for freedom and the right.
 Sing out for Union and its might,
 O patriotic sons.

Other nations may deem their flags the best
 And cheer them with fervid elation,
 But the flag of the North and South and West
 Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free.
 May it wave as our standard forever
 The gem of the land and the sea,
 The banner of the right.
 Let despots remember the day
 When our fathers with mighty endeavor
 Proclaimed as they marched to the fray,
 That by their might and by their right.
 It waves forever.

Stars and Stripes Forever Song

Sousa





Tan Dun Fast Five



1. Tan Dun \tan-'dʌn\ (1957-), Contemporary Chinese composer.
2. Plays *erhu* (a one-stringed traditional Chinese fiddle).
3. The leading Chinese-born composer. His work often includes audiovisual elements.
4. Influenced by current events: the turn of the 21st century, Beijing Summer Olympics.
5. Won an Academy Award and a Grammy Award for his film score for **Crouching Tiger, Hidden Dragon**. Created the Grand Opening Theme Song for the Shanghai Disney Resort (2016).

Symphony 1997 Jubilation

Passenger Manifest

Full orchestra, children's chorus, cello solo, and ancient *bianzhong*

Points of Interest

- Symphony: a musical composition with three or more movements for orchestra.
- *Bianzhong* (pee-EHN-jung): a set of ancient Chinese bells that dates back to 433 B.C.
- Archaeologist: a person who studies human history by excavating sites and analyzing artifacts.
- Hong Kong: a special administrative territory in South China, the fourth-most densely populated region in the world, and a major financial center and trade port. Hong Kong was a British colony from 1842 to 1997.

Travel Log



- **Symphony 1997** was composed to celebrate the return of Hong Kong to China after over a hundred years of British rule. It is dedicated "to the people who wish to love and be loved." Tan Dun conducted its premiere on July 1, 1997.
- The symphony lasts 72 minutes and contains 13 movements, organized into three sections: I. Heaven, II. Earth, and III. Mankind. "Jubilation" is the fourth piece in the "Heaven" section.
- **Symphony 1997** was written for a massive number of performers: orchestra, children's chorus, an ensemble of traditional Asian drums, solo cello, and a set of ancient Chinese bells (*bianzhong*).

Flight Plan



Take Off

- *What is the job of an archaeologist? (See Points of Interest.) What are some of the discoveries that archaeologists have made? What makes these types of discoveries exciting?*

Cruising Altitude

- In 1978, Chinese archaeologists were very excited to find a set of ancient Chinese bells. Read the *Bianzhong* handout the view the *Bianzhong* Photos page.
- Tan Dun used the ancient *bianzhong* in his **Symphony 1997**, which was composed to celebrate the return of Hong Kong to China. In the symphony, the *bianzhong* symbolizes the past and the children's chorus represents the future.
- Read about Tan Dun (Fast Five) and about the selection (Travel Log).
- View the listening map. The symbols will help you uncover some exciting musical discoveries. You will hear the ancient *bianzhong*, the sound of children singing, solo cello, and even a theme from another composer's symphony (9).
- Listen and follow the map. (Read the upper portion from left to right, as you would a score.)
- *What did you discover?* Discuss the symbols, instruments, etc.
- *Did you hear the theme from Beethoven's **Ninth Symphony**, the famous "Ode to Joy"? Beethoven's "Ode to Joy" was played on the momentous occasion of the tearing down of the Berlin Wall in 1989. Tan Dun used this melody to represent "joy" in this part of the symphony, which he called "Jubilation." How does Tan Dun's music reflect the mood of the Chinese people on the day of their celebration? Can you think of any other ways Beethoven's **Ninth** is similar to Tan Dun's symphony?*

Landing

- *How would archaeologists react if they were to uncover electric instruments 2,000 years from now? What challenges would they encounter if they attempted to play these instruments?*
- *What are your favorite melodies? Would a composer from the future find them interesting enough to use in a symphony?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the choral selections and the symphonies.

Watch videos about the *bianzhong* bells at <https://www.youtube.com/watch?v=dWi4YmrlsT8> and https://www.youtube.com/watch?v=W6kXCZ_n80I. Learn about how the ancient *bianzhong* integrates with modern technology at <https://www.youtube.com/watch?v=mKgOfWJLir8>.

Modifications for Grades 7-8: Watch a brief interview with Tan Dun in which he discusses his first exposure to classical music at <https://www.youtube.com/watch?v=T9WBfn1DgDo>. Watch "Get to Know Composer Tan Dun" at <https://www.youtube.com/watch?v=-m2TizGwOp8>. Listen to "Composing Myself," an interview with Tan Dun at <https://www.youtube.com/watch?v=n9RtG7X1gis>. List five things that you have learned about the composer.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Discover the *Bianzhong*



The *bianzhong* is a set of Chinese bells that date back to 433 B.C. It was an important percussion instrument in ancient China.



In 1978, archaeologists discovered the instrument buried in the tomb of Marquis Yi, an ancient ruler of Zeng.



The set contains 65 bronze bells suspended on a massive wooden frame. The largest bell is 5 feet tall and weighs 447 pounds.



Each bell can produce 2 different pitches and is played with a wooden mallet.



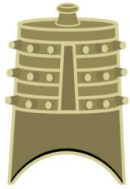
A replica of these bells was played at the 2008 Beijing Summer Olympics and are used in the **Symphony 1997** by Tan Dun.



The *bianzhong* is the heaviest musical instrument and has been described as the Eighth Wonder of the Ancient World.



Check out this video on YouTube about the discovery of the *bianzhong*: https://www.youtube.com/watch?v=W6kXCZ_n80I.



Bianzhong



https://en.wikipedia.org/wiki/Bianzhong_of_Marquis_Yi_of_Zeng#/media/File:%E6%B9%96%E5%8C%97%E5%8D%A%E7%89%A9%E9%A4%A8%E6%9B%BE%E4%BE%AF%E4%B9%99%E7%B7%A8%E9%90%98.jpg



Photo courtesy of Heather Rae Grafelman.
Used by permission.



Tchaikovsky Fast Five

1. Peter Ilyich Tchaikovsky \chī-'kōf-skē\ (1840-1893), Russian Romantic composer.
2. Played piano.
3. Began his career as a law clerk. Didn't study music until he was 22.
4. Famous orchestra conductor. He was the conductor on opening night of Carnegie Hall in New York City in 1891.
5. The first composer of great ballet scores, and he wrote only three ballets. Died of cholera.



The Nutcracker Overture

Passenger Manifest

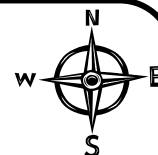
Reduced orchestra: violins, violas, woodwinds, French horn, triangle

Points of Interest

- Nutcracker: a tool to crack open hard nuts. Nutcrackers with levers were used in the 13th century. In the 1800s wooden soldier doll nutcrackers were created in German, where they were thought to bring good luck to their owners.
- Ballet: a story told through music and dancing, performed on a stage with costumes, sets, and lighting.
- Overture: an orchestral introduction to a longer work, or a similar piece that can stand alone. An overture prepares the audience for the music to come.
- Bridge: a musical transition that connects two sections or themes.
- Coda ("tail" in Italian): the ending of a piece of music.
- *D.C. al Coda* ("Da Capo al Coda") ("from the beginning to the Coda" in Italian); an instruction for the musician to repeat from the beginning ("*Capo*") and then play to the Coda.

Travel Log

- A children's fairy tale, "The Nutcracker and the Mouse King," by E.T.A. Hoffmann was the basis for **The Nutcracker** ballet, which Tchaikovsky composed in 1891-1892.
- The Overture comes at the beginning of Act I, before the curtain rises, and is titled, "*Ouverture miniature*" ("miniature overture" in French).
- **The Nutcracker** is one of the most popular ballets of all time. Many ballet dancers start their careers with roles from this ballet.



Flight Plan



Take Off

- *What is a nutcracker?* (Points of Interest). *Have you ever seen a performance of **The Nutcracker** ballet?* Turn and talk to your neighbor about your favorite part.
- Read about the selection (Travel Log) and Tchaikovsky's **Nutcracker** handout for the plot and more information about the ballet. Read about Tchaikovsky (Fast Five).

Cruising Altitude

- Define overture (Points of Interest). Usually the Overture to **The Nutcracker** is not staged, but is played in full before the curtain rises. *How do you suppose the Overture should sound, in order to prepare the audience for the drama of the story and the music of the ballet?*
- Listen to the selection. Discuss the mood of the music (cheerful, lively, playful). *Does this mood make sense in light of what you know about the story of the ballet?*
- Listen again and list the instruments that are heard. Only high stringed instruments (violins and violas) are used (no cellos or string basses), no brass except the French horn, no percussion except the triangle, but all the woodwind instruments (piccolo, flute, oboe, clarinet, bassoon) are present.
- *Did you hear any part of the music more than once?*
- View the listening map. Point out instruments pictured as well as form letters, bridge, and coda, the repeat signs and **D.C. al Coda** (see Points of Interest). Numbers in the hats represent number of beats. Trace the flow of the map. Listen and follow the map.
- Reinforce form and dynamics using **The Nutcracker** Overture Movement activity.
- Watch a video performance of the Overture (see Appendix).

Landing

- *If you were to use a story as the basis for a ballet, what story would you select? How would the music of your overture sound in order to prepare the audience for the story and music to come? What instruments would you use?*

Teacher Notes

Modifications for Grade 2: Read the rhythmic notation and then perform with Denise Gagne's rhythm play-along at <https://www.youtube.com/watch?v=myGfelEoBpg>.

Modifications for Grades 7-8: Guide students in transcribing the rhythm and *solfège* syllables for the theme of the A section (*d f m r l s d f m r d m r d f m r l s d' l s f m r m d*). This theme occurs six times, beginning on B-flat. Play the selection and sing the *solfège* syllables each time it occurs.

Notice the inclusion of the sections of the Overture in the swing arrangement by the Brian Setzer Orchestra at <http://www.youtube.com/watch?v=IP94EYlcqko> (stop at 1:20) and in the Duke Ellington/Billy Strayhorn arrangement at <https://www.youtube.com/watch?v=xslI86VqX78>.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Tchaikovsky's Nutcracker



Ballet

A **ballet** is a story told through music and dancing, performed on a stage with costumes, sets, and lighting.

Tchaikovsky's Ballet

Tchaikovsky was one of the greatest composers of all time. He wrote the music for three of the most famous ballets: **Swan Lake** (1877), **The Sleeping Beauty** (1890), and **The Nutcracker** (1892). **The Nutcracker** was Tchaikovsky's last ballet.

The Story of The Nutcracker

The Nutcracker is based on a fairy tale by E.T.A. Hoffman called "The Nutcracker and the Mouse King." There are many characters in the ballet. These are the most important:

Clara

Uncle Drosselmeyer – Clara's Godfather

Mouse King

Nutcracker

The story takes place on Christmas Eve at the home of **Clara**. Her **Uncle Drosselmeyer** gives her a beautiful nutcracker doll. The **Nutcracker** comes to life, saves her from the **Mouse King** and takes her on a journey through many exotic and magical lands. She wakes up under the Christmas tree with her nutcracker, to find that it was all a dream.

Overture

The Overture, titled "*Ouverture miniature*," ("miniature overture") occurs at the beginning of the ballet before the curtain rises on stage. It prepares the audience for the drama of the story and the music to come.

The Nutcracker Suite and Ballet

Tchaikovsky composed the eight pieces, one of which is the Overture, of **The Nutcracker Suite** before he completed the ballet. The **Suite** was first performed in March of 1892 in St. Petersburg, Russia, and was conducted by Tchaikovsky. It was so popular that every number had to be repeated. The ballet was first performed in St. Petersburg in December of 1892, but was not well-received. Since the 1960s, **The Nutcracker** has become a Christmas tradition, especially in North America, and is one of the most popular ballets of all time.

The Nutcracker Overture Movement

Stand in a circle, hands at sides, facing left. Number students around circle. Odd numbers will move together, and even numbers will move together.



A section (32 beats)

Beats 1-16: Tiptoe in circle formation, clockwise, with beat in feet. Turn to right on beat 16.

Beats 17-32: Tiptoe in circle formation, counterclockwise, with beat in feet. Turn to face center of circle on beat 32.

B section (32 beats)

Beats 1-16: Odd numbers step straight back 8 steps, then forward 8 steps.

Beats 17-32: Even numbers step straight back 8 steps, then forward 8 steps. All face left on beat 32.

A section (16 beats)

Beats 1-16: Tiptoe in circle formation, clockwise, with beat in feet. Turn to face center of circle on beat 16.

Bridge (8 beats)

Beats 1-8: Strike a “listening pose” and freeze.

C section (48 beats)

Beats 1-8: Odds take 8 tiny steps toward center of circle and stop.

Beats 9-16: Odds, with feet frozen in place, move upper body to reflect music.

Beats 17-24: Odds back up 8 tiny steps to rejoin circle.

Beats 25-32: Evens take 8 tiny steps toward center of circle and stop.

Beats 33-40: Evens, with feet frozen in place, move upper body to reflect music.

Beats 41-48: Evens back up 8 tiny steps to rejoin circle.

D section (42 beats)

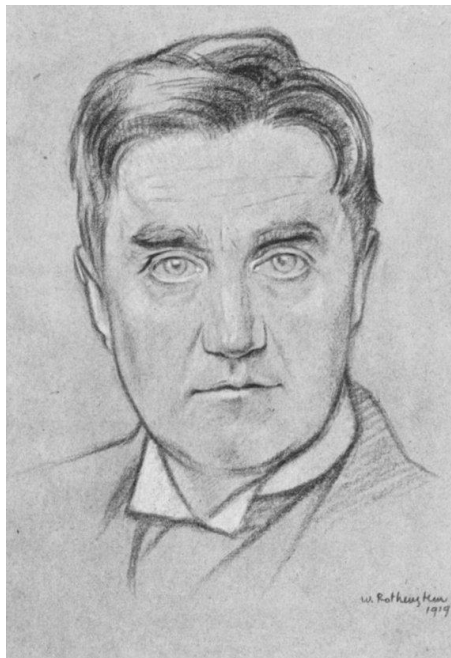
Beats 1-42: All quietly pat eighth-note micro-beat, alternating hands.

Repeat from the beginning

Coda (8 beats)

Beats 1-5: Continue to pat eighth-note micro-beat, alternating hands.

Beats 6-8: Clap 1 beat high, 1 beat low, place hands at sides on beat 8 (rest).



Vaughan Williams Fast Five

1. Ralph Vaughan Williams \vɒn 'wɪl-yəmz\ (1872-1958), 20th century English composer.
2. Played piano, organ, violin, and viola.
3. Collected and wrote down over 800 English folk songs. Helped establish the art song form in England.
4. In WWI, enlisted in the Army Medical Corps and became deaf after the war due to the sound of large gunfire.
5. Died unexpectedly. Buried in Westminster Abbey.



Songs of Travel The Vagabond

Passenger Manifest

Baritone voice and piano

Points of Interest

- Vagabond: a person who wanders from place to place without a home or job.
- Song cycle: a group of songs with a common theme or that tell a story, designed to be performed in sequence without a break.
- Art song: a song for one voice with piano accompaniment, sung in a recital by a trained singer.
- Robert Louis Stevenson (1850-1894): a Scottish novelist and poet. His most famous works are The Strange Case of Dr. Jekyll and Mr. Hyde, Treasure Island, Kidnapped, and A Child's Garden of Verse.
- Baritone: the most common male singing voice, lower than tenor and higher than bass.
- Motif: a short succession of notes that produce a single impression.

Travel Log

- In 1904 Vaughan Williams completed **Songs of Travel**, a song cycle of nine songs for baritone voice and piano, with poems from Robert Louis Stevenson's book, Songs of Travel and Other Verses, published in 1896. "The Vagabond" is the first of nine songs in the cycle.
- Robert Louis Stevenson's poem, "The Vagabond," is subtitled "To an air of Schubert." Vaughan Williams's song cycle, **Songs of Travel**, has been compared to Franz Schubert's 1828 song cycle, **Winterreise** ("Winter Journey") and also to Gustav Mahler's song cycle of 1884-1885, **Lieder eines fahrenden Gesellen** ("Songs of a Wayfarer").



Flight Plan



Take Off

- *Have you ever been on a journey? How did you travel? What is the simplest way to get from one place to another without the use of modern transportation? (walking)*
- Sing “This Land Is Your Land” by Woodie Guthrie (see score on page 58). Discuss the song.
- The title of this Music Memory selection is “The Vagabond.” Define vagabond (Points of Interest). Play the piano introduction (first 11 seconds) and listen for the walking pace depicted by the piano. This is the “walking motif.”

Cruising Altitude

- *When you compose a song, which do you write first, the words or the melody?* Vaughan Williams set nine poems by Robert Louis Stevenson for his song cycle, **The Songs of Travel**. Read about song cycle and Stevenson (Points of Interest).
- Read the poem from the listening map. (Begin upper left, read straight down, then read the middle stanza, and end with the stanza on the lower right.) Notice the rhythm of the poem and the rhyme scheme. Discuss vocabulary (lave: that which is left; nigh: near; o’er: over; meal: the edible part of grain ground to powder, like flour; haven: a place of safety). Discuss the mood and meaning of the poem. *What is the form of the poem?* (Use capital letters like for musical form.)
- Listen to the selection and follow the lyrics on the map. *Does the A A B A form of the song match the form you came up with for the poem? How is the B section different from the A sections?* (faster; melody and accompaniment are different; more legato, or smoother; in a different tonality)
- Read about Vaughan Williams (Fast Five) and the selection (Travel Log).
- Play the first five notes of the melody on the piano (C E-flat G G G). *Do you recall hearing this pattern in the introduction?* It is called the “fanfare motif.” (A fanfare is a short, showy piece of music played for a special event or to announce the arrival of an important person.) Play the selection and count the number of times the fanfare motif occurs in the melody (6) and in the accompaniment (8).

Landing

- *How does the singer’s vocal energy and diction affect the performance of “The Vagabond”? How does the piano part enhance lyrics and support the mood of Robert Louis Stevenson’s poem?*
- *How does this art song compare to “This Land Is Your Land”?*

Teacher Notes Use the Venn diagram (Printables folder) to compare the vocal solos.

Modifications for Grades 7-8: The **Songs of Travel** depicts the journey of a young man as he experiences the joys, sorrows, and trials and tribulations of his life and comes to terms with the choices he has made along the way. T.S. Eliot wrote, “The journey, not the destination matters.” *How does this quote apply to “The Vagabond”?*

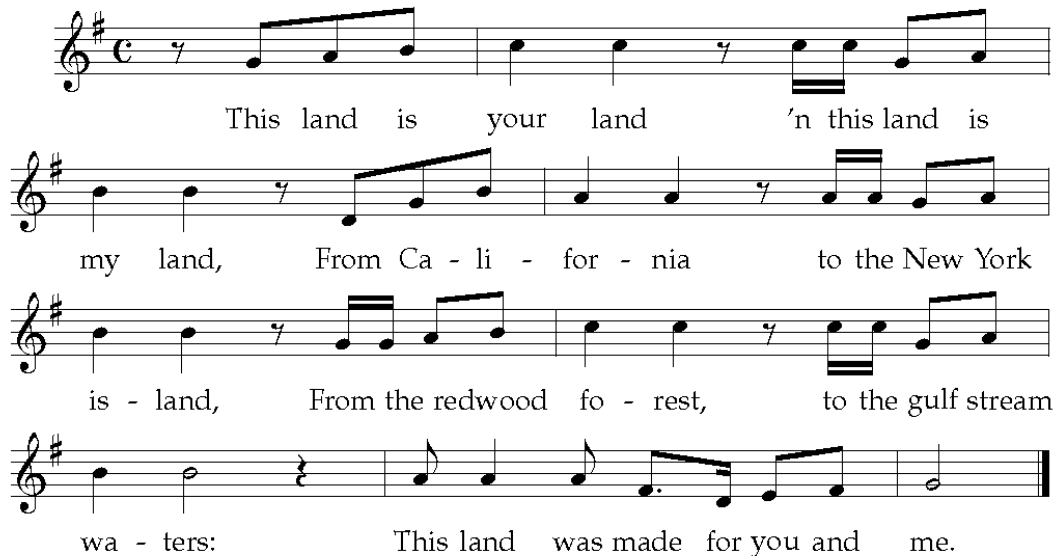
Form 7 groups. Assign songs 2-8 from the song cycle to the groups. Have each group listen to their assigned song at https://www.youtube.com/watch?v=fCXxNd_xc44 (see track timings in “Comments”) and note what part of the plot is told by the music. Then play “The Vagabond” (0:00-3:00), have each group report on their song, and finally play the last song in the cycle, “I Have Trod the Upward and Downward Slope (22:29-24:23). Discuss the story of the song cycle.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



THIS LAND

Lyrics by Woody Guthrie
Melody traditional



This land is your land 'n this land is
my land, From Ca - li - for - nia to the New York
is - land, From the redwood fo - rest, to the gulf stream
wa - ters: This land was made for you and me.

As I went walking that ribbon of highway
And I saw above me that endless skyway,
I saw below me that golden valley:
This land was made for you and me.

I roamed and rambled and I followed my footsteps
To the sparkling sands of her diamond deserts,
All around me a voice was sounding:
This land was made for you and me.

There was a big high wall there that tried to stop me
A sign was painted, said: Private Property,
But on the back side it didn't say nothing:
This land was made for you and me.

When the sun come shining then I was strolling
In the wheat fields waving and the dust clouds rolling;
A voice was chanting and the fog was lifting:
This land was made for you and me.

This land is your land 'n this land is my land,
From California to the New York island,
From the redwood forest, to the gulf stream waters:
This land was made for you and me.

As recorded by Woody Guthrie in April 1944.



Verdi Fast Five



1. Giuseppe Verdi \ 'ver-dē\ (1813-1901), Italian Romantic composer and conductor.
2. Played piano, spinet, and organ.
3. Devoted his life to opera. Composed 28 operas.
4. Senator in the Italian National Parliament.
5. Popular during his lifetime and remains so today. Died after suffering a stroke.

Aida Triumphal March

Passenger Manifest

Full orchestra and opera chorus

Points of Interest

- Opera: a story told completely through music. The characters sing with an orchestra accompanying them and act out the story on a stage with costumes, scenery, props, and choreography.
- Soprano: high female singing voice. Alto: low female singing voice. Tenor: high male singing voice. Bass: low male singing voice.
- Opera chorus: a group of singers that sings the parts of the townspeople or other special groups of characters in an opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided.
- *Aida*: an Arabic female name that means “visitor” or “returning.” In Verdi’s opera, the character of *Aida* is a slave from Ethiopia.
- Libretto: contains all the words and stage directions for an opera.

Travel Log



- Verdi’s opera, *Aida*, was commissioned for \$20,000 by the ruler of Egypt, Ismail the Magnificent. It premiered in Cairo, Egypt, on Christmas Eve, 1871, with an audience from around the world. Verdi wasn’t there. He did attend its premiere at La Scala in Milan, Italy, on February 8, 1872.
- *Aida* is set in the ancient Egyptian cities of Memphis and Thebes, during the time of the Pharaohs and the building of the pyramids. Check out a map for these locations.
- The libretto of *Aida* is written in Italian.
- *Aida* ranks number 16 on the list of the 20 most-performed operas in the U.S.

Flight Plan



Take Off

- List examples of parades (Macy's Thanksgiving Day parade, the Tournament of Roses parade, tickertape parades, Mardi Gras, etc.) and processions (wedding, Opening Ceremony of the Olympics, etc.). Processions are usually more formal than parades, and students may recall some from movies (i.e., the procession of Prince Ali in Aladdin and from several of the Star Wars episodes.)
- How would you walk in a parade? In a procession? How would the tempo (speed of the beat) and the steady beat be different from regular walking?*
- Aida** is known for its triumphal procession. The first staging included horses, camels, and a live elephant!

Cruising Altitude

- Read about Verdi (Fast Five), related vocabulary (Points of Interest), and the selection (Travel Log).
- Read and discuss the What Is an Opera? and Verdi's **Aida** handouts.
- View the listening map. Notice the instrumental introduction and ending and the five different sections. Point out the S A T B designations for types of voices in the chorus. Sections A, B, and E are sung by Egyptian citizens praising Egypt, the goddess *Isis*, and the Pharaoh. Section C is sung by a chorus of women, who place laurel wreaths on the heads of the victors and spread flower petals along their path. Section D is sung by the priests, who praise and thank the gods for the victory. Each hieroglyph stands for one four-beat measure. Listen and follow the map.
- Create your own procession. Divide into three groups: soldiers, a group of girls, and priests. Determine the path and then move to the music at the appropriate time (soldiers on the A, B, and E sections), girls on the C section, and priests on the D section. Perform the procession with the recording.
- Watch a staged version of the "Triumphal March" (see Video Links in the Appendix).

Landing

- Why did Verdi use Italian words for the singers in **Aida**, when the story takes place in Egypt?*
- Can you think of another story about two people who love each other even though their families are enemies?*
- Why do you think Verdi wrote such a long, happy "Triumphal March" in the middle of such a serious story?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the marches and choral pieces.

Listen to the Classics for Kids show on **Aida** at <https://www.classicsforkids.com/podcast/giuseppe-verdi-3-the-story-of-aida/> and click the link for activity sheets for "Triumphal March."

Modifications for Grade 2: Write your name in Egyptian hieroglyphics at <http://www.guardians.net/egypt/hieroglyphs/hiero-translator.htm>.

Modifications for Grades 7-8: In a staged production, **Aida** usually takes place in ancient Egypt, with pyramids, palm trees, and sometimes even live animals! *If you were free to change the setting for a new staged version of the opera, where would you set it? What would the sets look like? What characters would be included in the triumphal procession?*

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



What Is an Opera?

Definition – An opera is like a play in which the story is told completely through music, and the characters sing their words with an orchestra accompanying them. The characters usually dress in costumes and act out a dramatic story on a stage with elaborate scenery, unique props, and even choreography. The music of the singers and the orchestra adds emotion and meaning to the words and to the story.

Voices – Opera singers are trained to perform without a microphone on a stage in a big room, with an orchestra playing. Singers are grouped into different voice types depending on their range (how high or low they sing), and the composer matches the sound of their voice to their character. Voices listed from high to low:

- **Soprano** – highest woman's voice, usually sings the part of the heroine, a young woman, or a princess
- **Mezzo-soprano** – medium woman's voice, usually a friend or servant of the heroine, or a boy ("pants" role)
- **Alto** – lowest woman's voice, usually an older woman or the mother of the hero or heroine, or a witch
- **Tenor** – highest man's voice, usually the hero
- **Baritone** – medium man's voice, usually a friend of the hero
- **Bass** – lowest man's voice, usually the father or the villain



Chorus – Many operas include a group of singers called a chorus, which sings the parts of the townspeople or other special groups of characters in the opera. The chorus is made up of sopranos, altos, tenors, and basses, and those parts are often divided. Sometimes the opera chorus contains just men or just women.

Instruments – Opera orchestras can be different sizes, and include instruments in the string, woodwind, brass, and percussion families. The orchestra sometimes plays alone, at the beginning of the opera (the overture), and during interludes between the acts. The rest of the time the singers and orchestra make music together, led by a conductor, who sets the tempo and keeps everyone together.

Movies and Television – Listen for operatic music when you're at the movies and watching television (especially commercials and cartoons). It is often used because it adds extra meaning and emotion. (Imagine watching a movie without any music in the background!) Famous opera music you might hear:

- "*O mio Babbino Caro*" from **Gianni Schicchi** by Puccini, "*Una voce poco fa*" and "*Largo al factotum*" from **The Barber of Seville** by Rossini ([Luca](#))
- "*Nessun Dorma*" from **Turandot** by Puccini ([Mission Impossible: Rogue Nation](#))
- "*Habanera*" from **Carmen** by Bizet ([Up](#))
- "*Casta Diva*" from **Norma** by Bellini ([Avengers: Age of Ultron](#))



Verdi's *Aida*



The Characters:

- **Aida** (eye-EE-duh) – soprano – an Ethiopian princess who has been captured by the Egyptians and made slave to *Amneris*. She loves *Radames*.
- **Amneris** (ahm-NAY-riss) – mezzo-soprano – the daughter of the Egyptian Pharaoh. She also loves *Radames* and is jealous of *Aida*.
- **Radames** (RAH-duh-mess) – tenor – the commander of the Egyptian army. He is secretly in love with *Aida*.
- **Amonasro** (ah-moh-NAHZ-roh) – baritone – King of Ethiopia and father of *Aida*.
- **Ramfis** (RAM-fiss) – bass – Egyptian High Priest.
- **Pharaoh** (FAY-row) – bass – King of Egypt and father of *Amneris*.
- **Chorus** - Egyptian priests, priestesses, ministers, captains, soldiers, officials, and citizens, Ethiopian slaves and prisoners.

The Setting: *Aida* takes place in the ancient Egyptian cities of Memphis and Thebes, during the time of the Pharaohs and the building of the pyramids.

The Plot: *Aida* is a tragic love story. *Amneris*, the daughter of the Pharaoh, and *Aida*, her Ethiopian slave, both love *Radames*, and he secretly loves *Aida*. *Aida's* father has invaded Egypt to free her, but is defeated and captured by the Egyptian army, led by *Radames*. As a reward for the army's victory, the Pharaoh gives his daughter, *Amneris*, to *Radames*, to be his wife. *Aida's* father convinces *Aida* to betray *Radames*, but the jealous *Amneris* discovers the plot and orders *Radames* to give up *Aida* or be buried alive. *Radames* refuses and is led to the dungeon, where he reunites with *Aida*, who has chosen to die with him.

The Triumphal March: The second scene of Act II is a celebration of Egypt's victory and a grand procession of the Egyptian army as it returns in triumph to the city of Thebes. At the beginning of the scene the stage is crowded with Egyptians, and trumpets announce the arrival of the Pharaoh, who enters and sits on his throne, followed by officials, priests, and fan bearers, and then his daughter, *Amneris*, and her slave, *Aida*. The chorus of Egyptians sings praises to Egypt and to *Isis*, the Egyptian goddess who has protected the army, and to the Pharaoh. The women sing of placing laurel wreaths on the heads of the victors, spread flower petals on their path, and dance and sing praises. The chorus of priests sings of lifting their eyes to praise and thank the gods for the victory. The trumpets announce the triumphal entry of the Egyptian army, which marches in, followed by a group of dancing girls, bringing the treasures of the conquered Ethiopians. More troops enter, following chariots, banners, sacred vessels, and images of the gods. Finally, *Radames* enters under a canopy carried by 12 officers. At the close of the scene, the Pharaoh descends from his throne to embrace *Radames*.

The Voices of a Chœur



Choir - a large group of singers associated with the church. (sacred)

Chorus - a large group of singers not associated with the church. (secular)



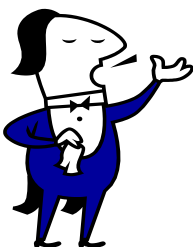
Soprano - Higher female voice in a choir; sings in the treble clef. Types of sopranos include dramatic, lyric, or coloratura.



Alto - Lower female voice in a choir; sings in the treble clef. Originally, alto was a high male voice. The alto is the second highest voice in the choir.



Tenor - Higher male voice in a choir; sings in the bass clef, although his part is usually written in the treble clef. The tenor is the second lowest voice in the choir.



Baritone/Bass - Lower male voice in a choir; sings in the bass clef. The bass or baritone is the lowest voice in the choir.



Vivaldi Fast Five



1. Antonio Vivaldi \vi-'vāl-dē\
(1678-1741), Italian Baroque composer.
2. Virtuoso violinist.
3. Was a priest. Known as the "Red Priest" because of his hair color. Taught music at the *Pietà*, an orphanage for girls in Venice.
4. Wrote 500+ concertos. Considered to be the master of the Baroque instrumental concerto.
5. Suffered from health problems throughout his life. Died in poverty of an internal infection.

The Four Seasons Spring, Movement 1

Passenger Manifest

Solo violin, string orchestra, and harpsichord

Points of Interest

- Concerto: a composition, usually in three parts or movements, for solo instrument(s) and orchestra.
- Chamber orchestra: a few musicians who play in a room (chamber) or small hall.
- *Ritornello* ("return" in Italian): a recurring section of music, usually played by the chamber orchestra, that alternates with contrasting sections. Vivaldi invented and perfected the *ritornello* form.
- Program music: music written to portray events, activities, or moods.
- Terraced dynamics: an expressive musical style in which volume shifts abruptly from soft to loud and back again.

Travel Log

- **The Four Seasons** is a set of four violin concertos published in 1725. Each of the "seasons" has three movements and lasts about 10 minutes. These concertos are Vivaldi's most famous work.
- Vivaldi's music was not popular after his death, and much of it was lost. In 1926 some of his music was rediscovered.
- In 1952, there were only two recordings of **The Four Seasons**. Today over 1,000 recordings have been made. A 1989 recording by the English Chamber Orchestra sold over 2 million copies, making it one of the best-selling pieces of classical music.



Flight Plan



Take Off

- Name the four seasons.
- Describe what happens in nature during spring.

Cruising Altitude

- Read about Vivaldi (Fast Five) and about the selection (Travel Log).
- Vivaldi wrote poems for each of the seasons. Read the poem on the listening map.
- Discuss program music (Points of Interest).
- Read the instructions on the listening map and draw as the selection is played. Discuss.
- Discuss *ritornello* (Points of Interest). Correct maps as needed (see map with GPS markings).
- Discuss terraced dynamics (Points of Interest). *Did you hear terraced dynamics in this piece?*
- Review symbols for dynamics and their meanings (*p* for *piano*, *mp* for *mezzo-piano*, *mf* for *mezzo-forte*, *f* for *forte*, and *crescendo*). Listen again and write symbols for dynamics on the map.
- Watch the great violinist Itzak Perlman conduct and play “Spring,” Movement 1 with members of the Israel Philharmonic at <https://www.youtube.com/watch?v=YyJ9493hbZQ>.

Landing

- *Did you know that Vivaldi’s **Four Seasons** was inspired by the landscape paintings by Italian painter Marco Ricci (1676-1730)?* Although it is not known which of Marco Ricci’s paintings inspired Vivaldi’s “Spring,” it is generally thought to be “Landscape with River and Figures” (ca. 1720). View the painting at https://commons.wikimedia.org/wiki/File:Marco_Ricci_-_Landscape_with_River_and_Figures_-_WGA19400.jpg.
- *Which season would inspire you to write a piece of music like Vivaldi’s? Is there a painting that might inspire you? What instrument(s) would you use? How would you use dynamics?*

Teacher Notes Use the Venn diagram (Printables folder) to compare the Baroque selections.

Modifications for Grade 2: *If you were to draw a picture of each of the four seasons, what colors would you use for spring?* Watch a video of Vivaldi’s “Spring,” Movement 1 at <https://www.youtube.com/watch?v=sWzkT66s2Gw> (stop at 3:07).

Modifications for Grades 7-8: On the listening map, label the pictures A (tree), B (bird), D (cloud), and C (water). Write letters on the grid instead of or in addition to drawing pictures as the music is played. *Which picture/letter represents the ritornello?* (tree/A) *What is the form of the selection?* (A B A C A D A B A C A where A is the *ritornello*)

Learn more about Vivaldi at <https://www.classicfm.com/composers/vivaldi/guides/vivaldi-facts-about-great-composer/>. Then watch an animated Ted-Ed presentation about **The Four Seasons** at <https://www.youtube.com/watch?v=Xcpc8VDsv3c> and take a multiple-choice quiz at <https://ed.ted.com/lessons/why-should-you-listen-to-vivaldi-s-four-seasons-betsy-schwarm/think>.



Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Chance Fast Five



1. John Barnes Chance \chan(t)s\ (1932-1972), 20th century American composer.
2. Texas native. Born in Beaumont, Texas. Studied at the University of Texas in Austin.
3. Played piano and percussion (timpani). Member of the Eighth U.S. Army Band. Arranger for the Fourth and Eighth U.S. Army Bands.
4. Best known for his works for concert band.
5. Died of cardiac arrest after he was accidentally electrocuted while working in his back yard.

Variations on a Korean Folk Song

Passenger Manifest

Concert band

Points of Interest

- Concert band: a group of 20-60 musicians who play instruments of the woodwind, brass, and percussion families (sometimes plus string bass, harp, and piano) indoors in a concert setting. A concert band may also be called a wind band, wind ensemble, wind orchestra, wind symphony, symphonic band, symphonic winds, or symphonic wind ensemble.
- Theme and Variations: a musical form in which the theme, or main melody, is stated and then repeated with alterations to the melody, harmony, rhythm, timbre, tempo, and/or texture.
- Pentatonic scale: a musical scale with five notes per octave (*do re mi sol la*). The intervals of the pentatonic scale correspond to the notes of the black keys on a piano.
- Folk song: a song that is not written down, but passed on orally from person to person. Usually, the composer of a folk song is unknown.
- *Arirang* ("Beautiful Love"): the name of a genre of Korean folk songs as well as the name of a famous Korean folk song, which is considered the unofficial national anthem of Korea.

Travel Log

- Chance heard the Korean folk song, "*Arirang*," in the late 1950s, while he was stationed in Seoul, South Korea with the Eighth U.S. Army Band. The melody of "*Arirang*" is the theme of Chance's set of "Variations on a Korean Folk Song."
- Chance composed "Variations on a Korean Folk Song" for concert band in 1965. It premiered in 1965 at the American Bandmasters Association convention, where it won the Ostwald Award.
- "Variations on a Korean Folk Song" is Chance's best-known work, and has become a standard of the symphonic band repertoire.



Flight Plan



Take Off

- Discuss variation in nature, particularly variations in the physical characteristics of plants and animals of the same species.
- In music, variation is a technique where music is repeated with alterations to the melody, harmony, rhythm, timbre, tempo, and texture, and any combination thereof. The ways a composer might change a melody is limitless.

Cruising Altitude

- Sing or play “Hot Cross Buns” (B A G . . .). Play the inversion of the melody: G A B G A B B-B-B-B-A-A-A-A G A B. Add low E and low D and improvise a new melody using the rhythm of “Hot Cross Buns” (i.e., B A G G A B B-A-G-E,-D,-E,-G-A B A G). Change the meter to 3/4 time (B rest A G rest rest -repeat- G rest-G-G-G A rest-A-A-A B rest A G rest rest). Change to minor (B-flat A G etc.).
- On the Variations Activity, use the blank sections at the bottom to add your own options. Form small groups of 2-4. Each group selects a variation, and should perform “Hot Cross Buns” for the class as indicated. Begin and end with the class singing the original version of “Hot Cross Buns.”
- Define Theme and Variations (Points of Interest). Read about Chance (Fast Five), related vocabulary and *Arirang* (Points of Interest), and about the selection (Travel Log).
- View the song notation on the listening map. “*Arirang*” is the song of a woman who does not want the man she loves to leave her. It is associated with feelings of loss, heartbreak, and homesickness and represents the hardships, transformations, and trials of Korea and its people. The melody of “*Arirang*” is made up of the five notes of the pentatonic scale: D E G A B, with a high D added in measures 9-10. These notes correspond to the pitch syllables, low *sol*, low *la*, *do re mi sol*. Sing the melody using pitch syllables or letter names. Listen to the selection’s theme (0:00-0:40).
- Point out the fan shapes on the map, corresponding to the five variations. Define tempo terms: *vivace* (lively and fast), *larghetto* (somewhat slow; not as slow as *largo*, but slower than *andante*), *allegro con brio* (fast, with spirit or brilliance), *sostenuto* (sustained, very *legato* or smooth), and *con slancio* (with impetuosity). The theme is marked *con moto* (brisk or lively, with movement).
- Listen to the selection. In the fan shapes, write descriptive words for the meter, dynamics, etc. and list instruments that play the theme or that stand out. Discuss.
- *Why do you suppose the fan shape for Variation 2 is upside down?* (The melody is inverted.) Turn the map upside down and read the notation backwards and an octave lower than written (low G B-flat C D F G). Listen to Variation 2 (2:28 to 3:28).
- Listen to the selection again, and notice all the ways the variations are unique, as discussed.

Landing

- Chance played timpani with the Austin Symphony, and played percussion with the U.S. Army Band. He said he often featured the percussion because of its ability to add color and a sense of the unexpected to his compositions. Discuss the role of the percussion instruments in the selection.

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the band selections.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



Variations Activity

Print this page. Then cut apart the rectangles. Students choose a variation and perform "Hot Cross Buns" as indicated.

<i>piano</i> (softly)	<i>forte</i> (loudly)	<i>crescendo</i> (gradually louder)	<i>decrescendo</i> (gradually softer)
<i>largo</i> (slowly)	<i>presto</i> (quickly)	<i>accelerando</i> (gradually faster)	<i>ritardando</i> (gradually slower)
<i>staccato</i> (short and separated)	<i>marcato</i> (heavy, "marked")	<i>fermata</i> (sustain) on first note of each phrase	<i>fermata</i> (sustain) on last note of each phrase
solo	duet	trio	quartet
"wide-mouthed" frog	without moving lips	holding tongue	with nose plugged
English accent	Southern accent	pirate voice	ghost voice
opera voice	robot voice	spy voice (whisper)	baby voice
"moo" like a cow	"oink" like a pig	"meow" like a cat	"ruff" like a dog
exaggerated pronunciation	every other word	puppeteer (hand puppet)	in one breath
hum	on "zz"	on "nn"	on "zh" (like the French g in genre)
chant on one note	clap the rhythm (no singing)	body percussion	on a nonsense syllable (like loo or la)
perform on a rhythm instrument	perform on a keyboard instrument		



Glinka Fast Five



1. Mikhail Glinka \ˈglin-kə\ (1804-1857), Russian Romantic composer.
2. Played piano, violin, and flute.
3. Lived most of his adult life in Western Europe. Spoke Russian, Polish, German, French, Italian, and Spanish, and studied Latin, English, and Persian.
4. Strong Russian patriot. Considered to be the “Father of Russian music.” Influenced great composers Tchaikovsky and Stravinsky.
5. Died in Berlin after suffering from a cold.

Ruslan and Lyudmila Overture

Passenger Manifest

Full orchestra

Points of Interest

- Opera: a story told completely through music. The characters sing with an orchestra accompanying them and act out the story on a stage with costumes, scenery, props, and choreography.
- Overture: an orchestral introduction to a longer work or a similar piece that can stand alone. An overture prepares the audience for the music to come.
- Sonata form: a musical form established by Haydn and Mozart. Also called “sonata-allegro form” because the tempo is frequently fast, and “first movement form” because it is typically used in the first movement of multi-movement pieces. The sonata form can also be used in other movements, particularly the final movement. Sections: exposition, development, recapitulation, and coda.
- Whole-tone scale: a musical scale in which each of the notes are separated by a whole step.

Travel Log

- Glinka composed his five-act opera, **Ruslan and Lyudmila**, between 1837 and 1842. It is based on the 1820 fairy tale poem of the same name by the great Russian poet Alexander Pushkin (1799-1837).
- The opera premiered in St. Petersburg in 1842. It was not popular and was considered a failure.
- Tchaikovsky called **Ruslan and Lyudmila** “the Tsar of operas.”
- Glinka composed the Overture for **Ruslan and Lyudmila** after most of the music for the opera was complete. It is based on themes from the opera.
- The Overture is the best-known and most-often performed music from **Ruslan and Lyudmila**.



Flight Plan



Take Off

- *What kind of story begins, “Once upon a time, a long time ago . . .”? Do you know any stories that have a hero who travels to a magical realm, a dwarf, a sleeping potion, a magic sword, and a magic ring? Do fairy tales always have a happy ending?*
- The selection is the overture to an opera. Define opera and overture (Points of Interest). There are many types of opera plots, from those that are dramatic and tragic, in which the hero or heroine dies at the end, to those that are light-hearted and comical, in which the characters “live happily ever after.” Listen to the Overture to see if you can tell whether the audience is being prepared for an opera that ends in tragedy or one that has a happy ending. Discuss.

Cruising Altitude

- Read about Glinka (Fast Five) and about the selection (Travel Log).
- Discuss sonata-allegro form (Points of Interest). Think of the sonata-allegro form as a story-board for a movie. The movie begins. The setting is revealed (Introduction), and the main characters are introduced (Exposition, themes 1 and 2). A crisis occurs and reaches its climax (Development). The crisis is resolved (Recapitulation), and the movie ends (Coda).
- Glinka wrote the Overture to **Ruslan and Lyudmila** in sonata-allegro form, using melodies from the opera. The Overture can be seen as an overview of the opera’s plot. Introduction: Once upon a time, a long time ago, there lived a prince named Vladamir in Kiev. Exposition: the prince has a daughter, Lyudmila (theme 1), who is engaged to a brave knight, Ruslan (theme 2). Preparations are underway for their wedding ceremony. Development: Lyudmila is abducted by the sorcerer dwarf, Chernomor, and Ruslan sets out to rescue her. He experiences many fantastic adventures before locating Chernomor’s cave. Chernomor casts a spell on Lyudmila, and she falls into a deep sleep. Ruslan wields a magic sword to defeat Chernomor by cutting off his long beard, the source of his evil power. Resolution: Lyudmila, still asleep, is returned to her father. Ruslan revives her with the help of a magic ring. Coda: the wedding preparations resume, with a brief memory of the evil dwarf (whole-tone scale), who is no more. They all live happily ever after.
- View the listening map. Point out the sonata-allegro form and play the two themes on the piano. Discuss the whole-tone scale (Points of Interest) and play it. Play the recording and listen for the themes and the whole-tone-scale (played in the Coda by the trombones at 4:53 and 4:59).
- Play the sections of the Overture (see GPS timings) and choose one of the following activities:
Option 1. Write where the themes occur in the appropriate sections on the map. **Option 2.** Write characteristics of the music (dynamics, instruments featured, etc.) on the map. **Option 3.** Write your own story on the map, following the sonata-allegro “story-board” form as related above. Discuss. Play the entire selection to check and modify what was written on the map.

Landing

- *Does the music of the Overture to **Ruslan and Lyudmila** sound Russian to you? Glinka’s originality and ability as a composer allowed him to compose music that was seen not only as great Russian music by Russians, but also as great music by the Western world.*

Teacher Notes

Use the Venn diagram (Printables folder) to compare the overtures.

The Ukrainian animated film, **The Stolen Princess**, is based on Pushkin’s fairy tale, “Ruslan and Lyudmila.” It premiered in the Ukraine on March 7, 2018.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.





Liszt Fast Five



1. Franz Liszt \ ' list \ (1811-1886), Hungarian Romantic composer.
2. Virtuoso pianist and played organ.
3. Prodigy. Composed 700+ pieces for solo piano to highlight his extraordinary keyboard dexterity, virtuosity, and showmanship. Also wrote many transcriptions of music by other composers.
4. Well-respected and famous in his time. Invented solo piano recital. Retired from concert performances at age 35. Died of pneumonia.
5. One of the most prolific and influential composers of the Romantic period. Often called the greatest pianist to ever live.

Liebestraum No. 3

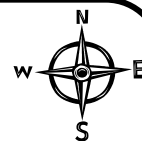
Passenger Manifest

Piano

Points of Interest

- Virtuoso: a person who exhibits the highest level of mastery, technical ability, and artistry in music, enabling them to perform difficult pieces with apparent ease. A piano virtuoso possesses a dazzling, flawless command of the instrument that pushes it and the performer to their limits.
- Musical prodigy: a child (under age 12) who displays a talent in music on the same level as a skilled adult musician.
- *Liebestraum*: “dream of love” in German.
- Nocturne: a dreamy, romantic, reflective piano piece inspired by the night.
- *Arpeggio*: chord tones played in succession and not at the same time.
- Cadenza: a flashy, ornamental, virtuosic passage in a piece of music that sounds improvised.
- Transcription: rewriting a piece of music for a different instrument.

Travel Log



- Liszt composed a set of three songs, *Liebesträume* (“Dreams of Love”), for high voice and piano and published the songs and transcriptions for solo piano in 1850. The songs set poems of German poets Ludwig Uhland (1787-1862) and Ferdinand Freiligrath (1810-1876).
- Freiligrath’s poem for *Liebestraum* No. 3 deals with unconditional, mature love and advises the reader to “Love as long as you can! The hour will come when you will stand at the grave and weep!”
- *Liebestraum* No. 3, a standard repertoire piece for piano, is the most popular of the three in the set.

Flight Plan



Take Off

- What do Elvis Presley, Freddy Mercury, Paul McCartney, Mick Jagger, John Lennon, and Bruce Springsteen have in common? (They are all rock stars.) What makes a performer a rock star? (electrifying, high-level live performance, intense public enthusiasm and fan hysteria, legendary status, massive cultural impact).
- Franz Liszt was the first classical music rock star. Amplified by his showmanship, mesmerizing stage presence and personality, and handsome appearance, his brilliant piano playing lifted his popularity and stardom to a level not experienced by the virtuosos who came before him. The hysterical reaction to Liszt and his concerts resulted in what is known as “Liszt fever” or “Lisztomania,” similar to “Beatlemania.”

Cruising Altitude

- Read about Liszt (Fast Five), vocabulary (Points of Interest), and the selection (Travel Log).
- On the piano, play the theme from the bass clef notation on the listening map. Listen to the selection. *How many times do you hear the theme? (6) How does it change each time it is heard?*
- View the listening map. Notice the bass clef and two treble clefs, the key signatures (4 flats, 5 sharps), and the time signature: 6/4 (compound duple time: 2 beats per measure, a dotted quarter note gets one beat). Play the three lines of notation and discuss the differences.
- Listen to the cadenzas (see GPS markings). Draw the ascending and descending melodic movement of the cadenzas on the map. *How do the cadenzas connect the sections of music?*
- The recording contains a wide range of dynamics and tempos. Although Liszt indicated only a few dynamic markings, ranging from *pianissimo* to *fortissimo*, with *crescendo* and *decrescendo* in the score, he did include specific tempo and expressive terms. Read the Expressive Elements in page.
- Divide into two groups. Assign one group dynamics and the other, tempo. Listen and mark on the map dynamics and tempos heard. Share and discuss.

Landing

- Liszt wrote, “Music is the notes between the notes.” There are a lot of notes between the notes of the melody in *Liebestraum* No. 3. *Do you think Liszt successfully transcribed his song to a piece for solo piano, while preserving the melody and accompaniment?*
- Imagine that you have just awakened from a dream in which you heard *Liebestraum* No. 3. *How does the music make you feel?* This piece has been described as an emotional roller coaster. Read the Translation of Freiligrath’s poem. *Did Liszt capture the emotions of the poem in his music?*

Teacher Notes

Use the Venn diagram (Printables folder) to compare the piano pieces.

Learn more about Liszt at <https://www.pianote.com/blog/franz-liszt/>.

Discuss the difference between a great performer and a great composer. *How does this apply to Liszt?*

Liszt knew nearly every 19th century composer, including Beethoven, Saint-Saëns, Grieg, Glinka, Borodin, Smetana, Debussy, Tchaikovsky, Brahms, Schubert, and Mendelssohn. He was friends with Chopin, Wagner, Berlioz, and Robert and Clara Schumann!

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, Websites, and Video links for this selection may be found in the **Appendix**.



Expressive Elements in *Liebestraum* No. 3

Poco Allegro, con affetto: a little brisk or fast with emotion and tenderness

Dolce cantando: sweetly and in a singing style

Poco crescendo ed agitato: gradually louder and agitated, restless

Ritardando (rit.): gradually slower

Accelerando (accel.): gradually faster

Più animato con passione: more lively, animated, with passion

Sempre stringendo: always pressing forward

Sempre più rinforzando: always more reinforcing, with increased intensity

Appassionato assai: very passionately, with intense emotion

Leggiero: lightly, graceful

Dolce armonioso: sweet and harmonious, tender, gentle

Ritenuto: immediately slow the tempo

Tempo I: return to the original tempo

Più smorzando e ritardando: gradually slower and softer until the notes fade away

Cantando espressivo: in an expressive, singing style

Accents

Standard accent (>): play the note louder and more forcefully than the notes around it

Marcato (^): sharper and heavier, more forceful and often slightly detached

Tenuto (-): sustaining a note for its full value, giving weight to the note

Staccato (.): shortens the note's duration, creating a separation from the next note

"O lieb, so lang du lieben kannst! (O love, so long as you can!)"

by Ferdinand Freiligrath (English Translation)

O love, so long as you can!
O love, so long as you may!
The hour comes, the hour comes,
When you will stand by the grave and weep!

Be sure that your heart with ardor glows,
Is full of love and cherishes love,
As long as one other heart
Beats with yours in tender love!

If anyone opens his heart to you,
Show him kindness whenever you can!
And make his every hour happy,
And never give him one hour of sadness!

And guard well your tongue!
A cruel word is quickly said.
Oh God, it was not meant to hurt, -
But the other one departs in grief.

O love, so long as you can!
O love, so long as you may!
The hour comes, the hour comes,
When you will stand by the grave and weep!

Then you will kneel beside the grave
And your eyes will be moist with sorrow,
- never will you see the beloved again -
In the graveyard's long, wet grass.

You will say: O look at me from below,
I who cry here beside your grave!
Forgive me that I slighted you!
O God, it was not meant to hurt!

Yet he neither sees nor hears you,
The dear one lies beyond your comfort;
The lips that kissed you so often can
no longer say: I forgave you long ago!

And forgive you he did,
But tears he would profusely shed,
Over you and on your scathing word -
Hush now! He rests, he is part of the past.

O love, so long as you can!
O love, so long as you may!
The hour comes, the hour comes,
When you will stand by the grave and weep!



Mozart Fast Five

1. Wolfgang Amadeus Mozart \ 'mōt-särt\ (1756-1791), Austrian Classical composer.
2. Played violin, viola, harpsichord, clavier, piano, and organ.
3. Child prodigy. Considered a musical genius his whole life.
4. Traveled extensively with his sister around Europe performing for royalty. Died of rheumatic fever.
5. One of the most important classical composers in history.

Symphony No. 41, “Jupiter” Movement 3

Passenger Manifest

Orchestra

Points of Interest

- Symphony: a musical composition with three or more movements for orchestra.
- Minuet: a social dance of French origin for two people, usually in 3/4 time (3 beats per measure). The minuet was the most popular ballroom dance of Mozart’s time.
- Trio: the contrasting middle section of a three-part movement, named “trio” because it was originally written for three instruments. Trio sections usually have a light, simple texture.
- Tempo (“time” in Italian): the speed of the beat. *Allegretto*: moderately fast.
- Dynamics: the volume (loudness or softness) of the sound (*p* = *piano* = soft, *f* = *forte* = loud).

Travel Log

- Mozart composed his last three symphonies during the summer of 1788, completing **Symphony No. 39** on June 26, **No. 40** on July 25, and **No. 41** on August 10. **Symphony No. 41** is the longest of his symphonies.
- It is thought that **Symphony No. 41** was nicknamed “Jupiter” by English music publisher Johann Cramer because the first chords of the symphony reminded him of the Roman god Jupiter and his thunderbolts. Mozart never knew the nickname.
- The first recording of the “**Jupiter**” **Symphony** occurred around the beginning of World War I, which made it one of the first symphonies recorded using acoustic recording technology.



Flight Plan



Take Off

- Listen to the first 21 seconds of the selection. *Does this sound like any other music on this year's Music Memory list? Who do you suppose composed this selection?*
- The piece is the third movement from a symphony. Read about the selection (Travel Log).

Cruising Altitude

- Listen to the selection to determine the meter (the way that beats are grouped, usually in sets of 2, 3, or 4 beats) and dynamics. (The meter is 3/4 – 3 beats per measure. The only dynamic markings are *forte* and *piano*.)
- Define minuet and trio (Points of Interest). In Mozart's score, the word "Minuet" appears in Italian: "*Menuetto*." The tempo of this movement is *Allegretto* (moderately fast). *Do you think that Mozart intended the movement to be danced to? How would the changes in dynamics affect the dance?*
- View the listening map. Note the instruments pictured, the A B A form (Minuet-Trio-Minuet) beneath the instruments, and that the sections are not repeated in the second Minuet. (The lower-case letters indicate sections of the Minuet and Trio, and the "prime" symbol (') means that the section is a little different from the previous one.) The notation corresponds to the beginning of the a and b sections of the Minuet and Trio. Point out the *legato* groups of notes, indicated by the curved slur lines, and the *staccato* notes marked with a dot above or below noteheads. Listen again for the form as well as the *legato* and *staccato* articulation.
- When classical orchestral music is performed in a concert, part of the conductor's job is to indicate dynamics using varying hand motions. Watch a video of Lorin Maazel conducting the selection at <https://www.youtube.com/watch?v=C6EOb86YdIs> (26:46-31:52). Notice how he modifies his conducting as the dynamics change. Discuss.
- Practice a three-beat conducting pattern (down-out-up) with both hands. Use small motions to indicate *piano* sections and large motions to show *forte* sections. Conduct with the recording, showing changes in dynamics.

Landing

- Franz Joseph Haydn (1732-1809) was a friend and mentor to Mozart (1756-1791). *How does Movement 4 of Haydn's **Symphony No. 88** (1787) compare to Movement 3 of Mozart's **Symphony No. 41, "Jupiter"** (1788)? How will you tell the two pieces apart?*
- *How does the first movement of Mozart's **Eine kleine Nachtmusik** (1787) compare to his **Symphony No. 41, "Jupiter,"** Movement 3? What can you conclude about Mozart's versatility?*

Teacher Notes

Use the appropriate Venn diagram (Printables folder) to compare the symphonies.

Texas Textbook Series Cross-Reference Information, Correlation to TEKS, and Video links for this selection may be found in the **Appendix**.



2026-2027
UIL Music Memory

Appendix

World Wide Web Excursion Extras



Links are current as of August, 2026.

Composer Links

- Classics for Kids - <http://www.classicsforkids.com/>
- Dallas Symphony Orchestra Kids - <https://www.dallassymphony.org/community-education/dso-kids/>
- New York Philharmonic Kidzone - <https://nyphil.org/education/digital-resources>
- San Francisco Symphony Kids - <https://www.sfskids.org/menu.php>
- Wikipedia - http://en.wikipedia.org/wiki/Main_Page

YouTube and WWW Links

Bach

<https://www.youtube.com/watch?v=GWtoeYznx8E> (Marcus Creed, Netherlands Bach Society)

<https://www.youtube.com/watch?v=WUo7tQOvapE> (Ton Koopman, Amsterdam Baroque Orchestra and Choir)

<https://www.youtube.com/watch?v=oduhc96kTlw> (The Tabernacle Choir and Orchestra at Temple Square, and organ, sung in English)

<https://www.youtube.com/watch?v=S6OgZCCoXWc> (Stokowski, Norman Luboff Choir, London Symphony Orchestra, sung in English, audio only, with lyrics and pictures of Bach)

<https://www.youtube.com/watch?v=lhhhWlNyRuA> (The Priests, sung in English)

<https://www.youtube.com/watch?v=JA1P2jG-EnE> (Celtic Women, sung in English)

<https://www.youtube.com/watch?v=L2BWrmNhyXU> (forest xylophone, Japan)

<https://www.youtube.com/watch?v=M7B1tNDvWQE> (Stephen Malinowski, scrolling bar-graph score)

<http://www.youtube.com/watch?v=VF2pO7mRYHM> (Stuart Smith, guitar; Richie Onori, drums; Ray Rodriguez, keyboards; Ricky Phillips, bass)

https://www.youtube.com/watch?v=Al_VfdUKneE (Bach in 10 Minutes, in Spanish, with English subtitles)

<https://www.classicsforkids.com/podcast/johann-sebastian-bach-1-about-johann-sebastian-bach/> (Classics for Kids show about Bach and quiz)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-johann-sebastian-bach (Making Music Fun Hey Kids, Meet Bach biography, with links to worksheets and coloring pages)

<https://www.youtube.com/watch?v=V5ijvbKeAp8> (Making Music Fun Meet Bach video)

<https://www.youtube.com/watch?v= 5rBqSgGSQI> (Classic FM's Fast and Friendly Guide to Bach)

<https://www.youtube.com/watch?v=0APJfo5AncA> (animated first-person biography)

<https://www.youtube.com/watch?v=wyU C7enWUo> (10 facts about Bach)

Barber

<https://www.youtube.com/watch?v=Of18NLY0u6Q> (Commando March by Samuel Barber, ed. Collinsworth, Hal Leonard Concert Band, audio and score)

<https://www.youtube.com/watch?v=MB0sNKJdXa0> (Nowlin, "The President's Own" U.S. Marine Band)

<https://www.youtube.com/watch?v=ntlynJZviHc> (Martin, Rutger's University Symphonic Band)

<https://www.youtube.com/watch?v=NE72tLo1Muc> (Corporan, North Texas Wind Symphony)

<https://www.youtube.com/watch?v=c6XCeM-VIIY> (Lien, The Orchestra Collective, Singapore)

<https://www.youtube.com/watch?v=sGOGqNThhZM> (Allen, Keller Fossil Ridge Wind Ensemble, audio with piano reduction of score)

<https://www.youtube.com/watch?v=hgFNb8MGM4U&t=27s> (Barber biography)

<https://www.youtube.com/watch?v=QOYx8HetpH4> (Barber biography)

<https://www.youtube.com/watch?v=vocWjva9in0> (trailer for documentary, Samuel Barber: Absolute Beauty)

<https://www.classicsforkids.com/composer/samuel-barber/> (Classics for Kids Barber biography)

<https://www.youtube.com/watch?v=JxIMfpMZoL8> (7 facts about Samuel Barber)

Beach

<https://www.youtube.com/watch?v=FlfqfsDasSM> (Shizue Sano)

<https://www.youtube.com/watch?v=5yZ3jDoXfyU> (Amy Chen) (stop at 3:21)

<https://www.youtube.com/watch?v=Cn9nNlb5xHc> (Joanne Polk, audio and score, official UIL Music Memory recording) (stop at 2:34)

<https://www.youtube.com/watch?v=uJL0q6 nO4g> (Amy Beach biography with "In Autumn" playing in the background)

<https://www.youtube.com/watch?v=OLRLbXjim9U> (Beach biography)

<https://www.youtube.com/watch?v=WXnjXMqwhHQ> (Beach biography)

<https://www.youtube.com/watch?v=l2pfLppLih8> (Beach biography)

<https://www.classicsforkids.com/composer/amy-beach/> (Classics for Kids Beach biography)

<https://www.youtube.com/watch?v=nq5lW4gyBRc> (animated first-person biography)

<https://www.amybeach.org/> (Amy Beach website)

Beethoven

<https://www.youtube.com/watch?v=i-VxX1w9OxM> (Making Music Fun Hey Kids! Meet Beethoven)

<https://www.youtube.com/shorts/5w-p5SWBvHE> (Who Was Elise?)

<https://hallo.beethoven.de/html5/start.html> (Beethoven interactive site)

https://www.youtube.com/watch?v=s71I_EWJk7I (Lang Lang)

<http://www.youtube.com/watch?v=yAsDLGjMhFI> (Valentina Lisitsa)

<https://www.youtube.com/watch?v=4FojrKhTN-w> (Sergey Kuznetsov, 1822 version)

<https://www.youtube.com/watch?v=TWP6UoyQ--s> (Brandon, age 9)

https://www.youtube.com/watch?annotation_id=annotation_424436&feature=iv&src_vid=o0VwTw1eZ1k&v=gD-OMO1pDNk (Stephen Malinowski, scrolling bar-graph and score)

<https://www.youtube.com/watch?v=WvWuco54FHg> (Synthesia piano roll)

https://www.youtube.com/watch?v=5fiCn_qgRs4 (Beethoven's Wig version)

<https://www.youtube.com/watch?v=y98G4EcNpbg> (giant foot piano)

<https://www.youtube.com/watch?v=-kSEi9QL0Qc> (Beethoven mini biography)

<http://gardenofpraise.com/ibdbeet.htm> (Beethoven on Garden of Praise site)

<https://www.starfall.com/h/ftm-music/beethoven/?t=490704050> (Starfall interactive site)

<https://www.youtube.com/watch?v=ms9tyNKtjcs&t=2s> (FreeSchool video)

https://www.youtube.com/watch?v=uN_QITGznzA (Google Doodle)

<https://www.youtube.com/watch?v=-kOtQXOYdOs> (Beethoven in 10 Minutes)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-1-about-ludwig-van-beethoven/> (Classics for Kids show: About Ludwig van Beethoven and quiz)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-2-beethoven-the-pianist/> (Classics for Kids show: Beethoven the Pianist and quiz)

<https://www.classicsforkids.com/podcast/ludwig-van-beethoven-5-roll-over-beethoven/> (Classics for Kids show: Roll Over, Beethoven and quiz)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-ludwig-van-beethoven.php (Making Music Fun Beethoven biography, sheet music, worksheets)

<https://www.youtube.com/watch?v=xbO05P5otaU&t=2s> (Classic FM's Fast and Friendly Guide to Beethoven)

<https://www.youtube.com/watch?v=mNPQrG33ZPg> (Illustrating History animated biography of Beethoven)

<https://www.youtube.com/watch?v=bLLR2J7aOhQ> (animated first-person biography)

<https://www.youtube.com/watch?v=mSybkXzOe70> (10 facts about Beethoven)

Berlioz

<https://www.youtube.com/watch?v=598i8b3HGrw> (Rattle, London Symphony Orchestra)

<https://www.youtube.com/watch?v=QF7ihXbH1vM> (Gardner, London Philharmonic Orchestra)

https://www.youtube.com/watch?v=Vm_Jjc26Zy8 (Gatti, Concertgebouw Orchestra)
https://www.youtube.com/watch?v=Z_s7A_W8Rcg (Bignamini, Detroit Symphony, conductor view with commentary)
<https://www.youtube.com/watch?v=XvOhfvAWFFU> (Ken-David Masur, Civic Orchestra of Chicago)
<https://www.youtube.com/watch?v=TmdDfRnUkKI> (Davis, Concertgebouw Orchestra audio with paintings, **please preview**)
<http://www.youtube.com/watch?v=roX70PAu3oA> (Bernstein, French National Orchestra, shorter version without repeat)
<https://www.youtube.com/watch?v=V2JhOqosDT0> (story of Symphonie Fantastique)
<http://www.youtube.com/watch?v=X4tMQATUUj0> (Tortelier, BBC Philharmonic Orchestra, analysis, **please preview**)
<https://www.youtube.com/watch?v=RODOzH4Q784> (animated story of Symphonie Fantastique, **please preview**)
<https://www.youtube.com/watch?v=qC1H1tINPmU&t=110s> (biography and story of Symphonie Fantastique)
<https://www.youtube.com/watch?v=-8zwxKa3IPg> (biography)
<https://www.youtube.com/watch?v=AjDNtC5-mvc&t=2s> (biography)
<https://www.youtube.com/watch?v=OVou8AoCYrw> (biography)
<https://www.classicsforkids.com/composer/hector-berlioz/> (Classics for Kids biography)
<https://www.youtube.com/watch?v=NX7PgH1tHa4> (10 facts about Berlioz)

A. Gabrieli

<https://www.stmarksbasilica.com/facts> (St. Mark's Cathedral)
https://commons.wikimedia.org/wiki/Basilica_di_San_Marco (pictures of St. Mark's)
<https://www.youtube.com/watch?v=EbgwKFvuO4A> (Hollard Florian, Paris Instrumental Ensemble, audio only, official UIL Music Memory recording)
<https://www.youtube.com/watch?v=3RBaZrgxHms> (Graham Ashton Brass Ensemble, audio only)
<https://www.youtube.com/watch?v=oRCOXhWLjMg> (Simon Wright, The Wallace Collection, audio only)
<https://www.youtube.com/watch?v=J0nV9-aOlGw> (trombone quartet live performance)
<https://www.youtube.com/watch?v=r0t48tiWKjo> (Sergio di Pieri, organ of the Basilica dei Frari, Venice, audio only)
<https://www.youtube.com/watch?v=ob8tYRQTQbl> (flute quartet, audio only)
<https://www.youtube.com/watch?v=0QxzAnDu-rQ> (string quartet, audio with score)
<http://www.youtube.com/watch?v=pOaBS5HiPe8> (two lutes: Phil Rukavina and Thomas Walker, Jr.)
<https://www.youtube.com/watch?v=OU-kq0OHs3A> (A. Gabrieli biography)

Haydn

<https://www.youtube.com/watch?v=kke4SyaP25c> (Bernstein, Vienna Philharmonic)
https://www.youtube.com/watch?v=iPCeMpLs_Zw (Krstić, Zagreb soloists)
https://www.youtube.com/watch?v=Zn0_DYguuSg (St. Clair, Orquesta Sinfónica Nacional de Costa Rica) (begin at 17:20)
<https://www.youtube.com/watch?v=IB5A1SOhAkc> (Memarzadeh, Orchestre de l'Alliance)
<https://www.youtube.com/watch?v=K1LJlt8bFYc> (Matté, Orquestra Unisinos Anchieta) (begin at 16:37)
<https://www.youtube.com/watch?v=lgGd7y7ORUw> (Faradjli, South Czech Philharmonic)
<https://www.youtube.com/watch?v=CzE2Q1xQLBc> (Győri Filharmonikus Zenekar)
<https://www.youtube.com/watch?v=LonRkoYDDu0> (Dorati, Philharmonia Hungarica audio and score)
<https://www.youtube.com/watch?v=DcyIFltL1PE> (Fischer, Austro-Hungarian Haydn Orchestra, audio only official UIL Music Memory recording) (begin at 17:52)
<https://www.youtube.com/watch?v=Pjl-g1Te5Gc> (Böhm, Vienna Philharmonic, audio only)
<https://www.youtube.com/watch?v=pXwEjr10DAY> (Paul Gilbert, electric guitar)
<https://www.youtube.com/watch?v=c0lkze12Bvo> (biography)
<https://www.youtube.com/watch?v=mK2fiAuHTx0> (Haydn in 10 Minutes)
<https://www.classicsforkids.com/podcast/franz-joseph-haydn-1-about-franz-joseph-haydn> (Classics for Kids Haydn show, quiz, and activity sheet)
<https://www.classicsforkids.com/podcast/franz-joseph-haydn-2-father-of-the-symphony/> (Classics for Kids Haydn: "Father of the Symphony" show, quiz, and activity sheet)
<https://www.classicsforkids.com/podcast/franz-joseph-haydn-6-firsts/> (Classics for Kids Haydn "Firsts" show)
https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-franz-joseph-haydn.php (Making Music Fun Haydn biography and worksheets)
<https://www.youtube.com/watch?v=QPqH0a44W0w> (10 facts about Haydn)

Mozart

<https://nac-cna.ca/en/artsalive/resource/lets-go-mozart> (Arts Alive Let's Go Mozart! resource kit)
<https://www.youtube.com/watch?v=UyB4-6g-Vbg> (Mozart biography)
<https://www.youtube.com/watch?v=Hr5mX8RGxqE> (Mozart, the Inaccessible Master)
<https://www.youtube.com/watch?v=UzEX0-nwN4Y> (Salerno-Sonnenberg, New Century Chamber Orchestra)
<https://www.youtube.com/watch?v=3OMAzUi7E4g> (Barenboim, Vienna Philharmonic at Schönberg Palace)

<https://www.youtube.com/watch?v=fRrsD4RH9SY> (Böhm, Vienna Philharmonic, with subtitles showing form)

<https://www.youtube.com/watch?v=156u4nV2uGE> (Reinhardt, Frankfurt Radio Symphony) (stop at 6:00)

<https://www.youtube.com/watch?v=1E-qWsJceDk> (Davis, members of the Bavarian Radio Orchestra) (stop at 6:10)

<https://www.youtube.com/watch?v=QZWKUzkbXU> (Concertgebouw Chamber Orchestra, Amsterdam) (stop at 5:44)

https://www.youtube.com/watch?v=Qb_jQBgzU-I (Grimal, Les Dissonances)

<https://www.youtube.com/watch?v=CNRQ-DW7064> (The Gewandhaus Quartet) (stop at 6:00)

<https://www.youtube.com/watch?v=f3u5-MkFY5E> (Ivy String Quartet)

https://www.youtube.com/watch?v=uRKSS-0q_IE (The Encore String Quartet, ages 11 to 13)

<https://www.youtube.com/watch?v=t9Ff7Ym3--8> (SMQ Percussion Quartet, 2014, on marimbas)

https://www.youtube.com/watch?v=z_nGZM3O-5Y (Beethoven's Wig version)

<https://www.youtube.com/watch?v=tSL5-wxgvFY> (graphic score)

<https://www.youtube.com/watch?v=KpHO4aSRqkQ> (another graphic score)

<https://www.youtube.com/watch?v=MeaQ595tzxQ> (Mariner, Academy of St. Martin in the Fields, audio with score) (stop at 6:03)

<https://www.bbc.co.uk/programmes/p02306mb> (BBC analysis, 29:21)

<http://www.starfall.com/n/artmusic/mozart/load.htm?f> (Starfall site)

<https://www.youtube.com/watch?v=EjHRhMPPjhc> (Mozart biography)

<https://www.youtube.com/watch?v=G6hVITa7v3c> (Mozart mini-biography)

<https://nac-cna.ca/en/artsalive/resource/lets-go-mozart> (Arts Alive Let's Go Mozart activity kit)

<https://www.youtube.com/watch?v=omzvkdKptLU> (Mozart in 10 Minutes)

<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-1-about-wolfgang-amadeus-mozart/> (Classics for Kids Mozart show, quiz, and activity sheet)

<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-5-child-prodigy-composers/> (Classics for Kids show about Child Prodigy Composers and quiz)

https://makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-wolfgang-amadeus-mozart.php (Making Music Fun Mozart biography, video, sheet music, worksheets)

<https://www.youtube.com/watch?v=LCfruEA3swg> (Making Music Fun Meet Mozart)

https://makingmusicfun.net/htm/f_printit_lesson_resources/meet-mozart-study-guide#google_vignette (Making Music Fun Meet Mozart video study guide)

<https://www.youtube.com/watch?v=XIMAgGu5X0M> (Classic FM's Fast and Friendly Guide to Mozart)

<https://www.youtube.com/watch?v=fSGn6V5khng> (Mozart animated first-person biography)

<https://www.youtube.com/watch?v=NvaBsCzPbIA> (10 facts about Mozart)

The Little Amadeus series:

<https://www.youtube.com/watch?v=GXM9sUMzYhY> (Episode 1. Solo for Amadeus)

https://www.youtube.com/watch?v=ozzl_W3GzX4 (Episode 2. The Stolen Watch)

<https://www.youtube.com/watch?v=O4EgIXSaMy0> (Episode 3. Pumperl in Trouble)

https://www.youtube.com/watch?v=cyz_Ybl0fLk (Episode 4. Kidnappers)

<https://www.youtube.com/watch?v=2NXsq-pvg8Y> (Episode 5: The Birdseller)

<https://www.youtube.com/watch?v=-FngDzAgB0g> (Episode 6. Mixed-up Violins)

<https://www.youtube.com/watch?v=jqMP-zRcCkQ> (Episode 7. Rumors)

<https://www.youtube.com/watch?v=mLmN0dwYtpQ> (Episode 8. The Bet)

<https://www.youtube.com/watch?v=fhjJ2PjFhQY&t=1s> (Episode 9. Mysterious Drink)

<https://www.youtube.com/watch?v=4Q-gEArYF-I> (Episode 10. The Wrong Ship)

https://www.youtube.com/watch?v=9Jgs_vlFsmM (Episode 11. The Dancing Harbor)

<https://www.youtube.com/watch?v=WBQnoMQBw-o> (Episode 12. Street Musicians)

https://www.youtube.com/watch?v=bz_AtqVqv3Q (Episode 13. Never Kiss An Empress)

Puccini

<https://www.classicsforkids.com/podcast/giacomo-puccini-1-about-giacomo-puccini/>

(Classics for Kids show on Puccini and quiz)

<https://www.youtube.com/watch?v=6R5-FXVHruQ> (Who Sang the “*Nessun Dorma*” Climax the Best?)

<https://www.youtube.com/watch?v=n9VR7dolFA0> (Luciano Pavarotti, staged production) (5:11-7:48)

<https://www.youtube.com/watch?v=SgiBKuWY2hc> (SeokJong Baek, staged production, excerpt)

<http://www.youtube.com/watch?v=2RdJmqLrsbo> (Placido Domingo, staged production, with Spanish subtitles)

<http://www.youtube.com/watch?v=8bvj6ML1xvM> (Franco Corelli, staged production)

<http://www.youtube.com/watch?v=6GL-12gIOgY> (Marcello Giordani staged production, excerpt, with English subtitles)

<http://www.youtube.com/watch?v=RdTBml4oOZ8> (Luciano Pavarotti, concert version)

<http://www.youtube.com/watch?v=Nn16xQxo0vc&list=PL7BA5AFB942A52DBB> (Joseph Calleja, concert version)

<https://www.youtube.com/watch?v=Ye-mrvx2XMI> (Jorge Puerta, concert version)

<http://www.youtube.com/watch?v=1k08yxu57NA> (Paul Potts, Britain’s Got Talent)

https://www.youtube.com/watch?v=B8soqv6e5_Q (Arturo Chacón-Cruz, concert version)

<https://www.youtube.com/watch?v=Ye-mrvx2XMI> (Andrea Bocelli, audio only)
<https://www.youtube.com/watch?v=LYAsFelf7no> (The Three Tenors)
<https://www.youtube.com/watch?v=T9I3W26Bzvk> (Rafael Rojas, Leeds shopping center)
<https://www.youtube.com/watch?v=pc8lG6VZlro> (pediatric hospital Juan Pablo II, Gaston Oliveira and orchestra)
<https://www.youtube.com/watch?v=LRtb07V5NDY> (Turandot synopsis)
<https://www.youtube.com/watch?v=zoLZ2KYDP0s> (Freddie De Tommaso, What makes Puccini's 'Nessun Dorma' the greatest aria of all?)
<https://www.youtube.com/watch?v=HJLBYdlQoHE> (biography)
<https://www.youtube.com/watch?v=qGBflzB-l-o> (Puccini in 10 Minutes, in Spanish with English subtitles)
<https://www.youtube.com/watch?v=FtInVjMpCSs> (10 facts about Giacomo Puccini)

Saint-Saëns

<https://www.youtube.com/watch?v=4jBWgReoTZ4> (Fantasia 2000)
https://www.makingmusicfun.net/html/f_printit_lesson_resources/carnival-of-the-animals-puppets (popsicle stick puppets, \$3.99 download)
<https://www.youtube.com/watch?v=UYazgvNmoJI> (Lang Lang, Gina Alice, Nelsons, Gewandhausorchester, Leipzig, Germany)
<https://www.youtube.com/watch?v=b43tnmCxFMY&t=8s> (Isata Kanneh-Mason, Konya Kanneh-Mason, Braimah Kanneh-Mason, Ayla Sahin, Timothy Ridout, Sheku Kanneh-Mason, Toby Hughes, Adam Walker, Mark Simpson, Adrian Spillett, Alasdair Malloy)
<https://www.youtube.com/watch?v=wBGEf4urGNo> (Zagreb Music Academy Chamber Orchestra, Croatia) (begin at 25:23)
<https://www.youtube.com/watch?v=0sl8AZJciHo> (Tuncer, Agora Orkestra, Turkey)
https://www.youtube.com/watch?v=B81sJYY_fUA (Sapiecha, Symphony Orchestra of the Stanislaw Moniuszko Music School, Poland) (20:02-22:08)
<https://www.youtube.com/watch?v=OLu2n7Prvzc> (Orchestre Philharmonique de Radio France with animation)
<https://www.youtube.com/watch?v=obzbLu3sLyM&t=1327s> (Camerata y la Orquesta Piccolo de la Escuela de las Artes Teatro del Lago, Chile, with animated multimedia production projected behind the instrument ensemble) (begin at 22:22)
<https://www.youtube.com/watch?v=uerDXMMGrS0> (Carnival of the Animals live at the zoo, hosted by Gary Burghoff) (begin at 23:54)
<https://www.youtube.com/watch?v=7z2gbvDTekc> (listener's guide to Carnival of the Animals with score) (28:28-30:22)
<https://www.youtube.com/watch?v=iHo-pFUE0so> (Bugs and Daffy's Carnival of the Animals, part 1, animation and Michael Tilson Thomas conducting live ensemble)

<https://www.youtube.com/watch?v=1VX-AzdeldA> (Bugs and Daffy's Carnival of the Animals, part 2) (for Finale: 10:46-13:20)

<https://www.youtube.com/watch?v=kJY4nEqGSE4&t=8s> (Carnival of the Animals popsicle stick theater)

<https://www.youtube.com/watch?v=LfRLxGmxZlQ> (The Wonderful Story of Carnival of the Animals)

<https://apps.apple.com/us/app/the-carnival-of-the-animals/id466412101> (app for iPad, \$3.99)

<https://www.naxos.com/ecard/2013/carnival-of-the-animals/> (Naxos interactive app, \$4.99)

https://www.youtube.com/watch?v=B81sJYY_fUA (biography)

<https://www.classicsforkids.com/composer/camille-saint-saens/> (Classics for Kids Saint-Saëns biography)

https://www.makingmusicfun.net/html/f_mmfmusiclibrary/hey-kids-meet-camille-saint-saens (Making Music Fun biography, videos, coloring pages)

<https://www.youtube.com/watch?v=AUn1iTQJcQA> (Saint-Saëns animated first-person biography)

<https://www.youtube.com/watch?v=ggwKA3i1SjA> (10 Interesting Camille Saint-Saëns Facts)

Sousa

<https://www.classicsforkids.com/podcast/john-philip-sousa-1-about-john-philip-sousa/> (Classics for Kids show about Sousa and quiz)

<https://www.classicsforkids.com/podcast/john-philip-sousa-2-about-stars-stripes/> (Classics for Kids show on the Stars and Stripes Forever, quiz, and activity sheet)

<https://blogs.loc.gov/now-see-hear/2021/07/on-the-recording-registry-the-stars-and-stripes-forever-1897/> (Library of Congress blog post)

<https://www.loc.gov/audio/?q=the+stars+and+stripes+forever> (bazooka and banjo, audio only)

<https://www.youtube.com/watch?v=ykXbv6Hml18> (Radio broadcast conducted by Sousa, 1929, with introduction by Sousa and pictures)

<https://www.youtube.com/watch?v=2pQEa837WJ4> (U.S. Marine Band, "The Stars and Stripes Forever Through the Years" audio with photos of the bands)

<https://www.youtube.com/watch?v=a-7XWWhyvlpE> ("The President's Own" Marine Band, with introduction)

<https://www.youtube.com/watch?v=MVJRqp7OfH4> (U.S. Marine Band)

<https://www.youtube.com/watch?v=XH5erXg6lH8> (70 U.S. Navy band members and singers composite recording)

<https://www.youtube.com/watch?v=TvWWXv59apY> (Dallas Winds, 2017, with 94 piccolos, starting at 5:00)

https://www.youtube.com/watch?v=oiRs7_8lzeQ (Dallas Winds, 2016, world record for most piccolos playing the “Stars and Stripes Forever” with 189 piccolos)

<https://www.youtube.com/watch?v=n2MJgb-0Ya8> (audio and score)

<https://www.youtube.com/watch?v=RKRJe23Zths> (animated bar-graph score)

<https://www.facebook.com/watch/?v=5061593003895317> (Vocal Majority audio with photos)

<https://www.youtube.com/watch?v=kglWth784uU> (Acoustix barbershop version)

<https://www.youtube.com/watch?v=8YgYkgRx2zA> (“Stars and Stripes Forever” Music History Crash Course)

<https://www.youtube.com/watch?v=xaY6MJjXkk4> (Sousa’s 1896 Masterpiece: Stars and Stripes Forever)

<https://www.loc.gov/static/programs/national-recording-preservation-board/documents/StarsAndStripesForever.pdf> (Stars and Stripes Forever essay, Library of Congress)

<https://www.youtube.com/watch?v=fle6DKB2F9g> (Macy's 4th of July fireworks display)

<https://www.youtube.com/watch?v=eTpJGyeI7jk> (tennis ball routine)

<https://www.youtube.com/watch?v=EWFF7GuFrD4> (rhythm play-along for drum, tambourine, and triangle)

<https://www.loc.gov/collections/john-philip-sousa/articles-and-essays/biography/> (Sousa biography, Library of Congress)

<https://www.youtube.com/watch?v=zjqxKp2buqw> (Historic America's Sousa biography)

<https://www.youtube.com/watch?v=zQlCor-KmfM> (biography)

<https://www.classicsforkids.com/wp-content/uploads/2023/09/June2021.pdf> (Classics for Kids Stars and Stripes Forever activity sheet)

<https://www.classicsforkids.com/podcast/john-philip-sousa-3-american-military-bands/> (Classics for Kids show about military bands and quiz)

<https://www.classicsforkids.com/podcast/john-philip-sousa-4-the-golden-age-of-american-bands/> (Classics for Kids show on The Golden Age of American Bands and quiz)

<https://www.youtube.com/watch?v=5CHDKTmgDo8> (Sousa animated first-person biography)

Tan Dun

<https://www.youtube.com/watch?v=dWi4YmrlsT8> (bianzhong)

https://www.youtube.com/watch?v=W6kXCZ_n80I (bianzhong)

<https://www.youtube.com/watch?v=mKgOfWJLir8> (bianzhong integrates with modern technology)

<https://www.youtube.com/watch?v=T9WBfn1DgDo> (Tan Dun interview)

<https://www.youtube.com/watch?v=-m2TizGwOp8> (Get to Know Tan Dun)

<https://www.youtube.com/watch?v=n9RtG7X1gis> (Composing Myself: Tan Dun interview)

https://www.youtube.com/watch?v=Rp3a06Th_hw (audio only, official UIL Music Memory recording)

<http://www.youtube.com/watch?v=tBUiDnCEfTY> (SME, audio with slide show)

<http://tandun.com/> (Tan Dun's site)

<https://www.youtube.com/watch?v=-7P21LfPRA0> (interview with Shirley Young about the collaboration of Yo-Yo Ma and Tan Dun and using the bianzhong bells in Symphony 1997 for Hong Kong's handover celebration)

Tchaikovsky

<https://www.youtube.com/watch?v=myGfelEoBpg> (Denise Gagne's rhythm play-along)

<http://www.youtube.com/watch?v=IP94EYlcqko> (stop at 1:20) (Brian Seltzer Orchestra swing arrangement)

<https://www.youtube.com/watch?v=xslI86VqX78> (Wynton Marsalis and Lincoln Center Jazz Orchestra, Nutcracker Suite 1. Overture, arr. by Duke Ellington & Billy Strayhorn)

<https://nac-cna.ca/en/artsalive/resource/the-nutcracker-classroom-suite> (Arts Alive The Nutcracker Winter Learning Suite)

<https://www.youtube.com/watch?v=tk5Uturacx8> (Nézet-Séguin Rotterdams Philharmonisch Orkest) (stop at 3:16)

<https://www.youtube.com/watch?v=Mjbrf141mV8> (Haran, Israel Philharmonic Orchestra)

https://www.youtube.com/watch?v=vLCx_lawDCK (Maier, Philharmonie Essen)

<https://www.youtube.com/watch?v=wBxEaRxLrUw> (Hartung, Cologne New Philharmonic Orchestra)

<https://www.youtube.com/watch?v=hGWEaSnm98Y> (Gergiev, Mariinsky Theatre Ballet Company Symphony Orchestra, St. Petersburg, pit orchestra) (stop at 4:38)

<https://www.youtube.com/watch?v=Vy62qQidv6o> (Fedotov, Mariinsky Theatre Ballet Company Symphony Orchestra, St. Petersburg, pit orchestra) (stop at 3:33)

<https://www.youtube.com/watch?v=ya4DasxL47g> (Otranto, New York City Ballet, pit orchestra with female conductor) (stop at 3:54)

<https://www.youtube.com/watch?v=b-wJJvznb5o> (Moscow Ballet staged version)

<https://www.youtube.com/watch?v=9zCYHZZW0sk> (Yates, Tokyo Philharmonic Orchestra, National Ballet of Japan, pit orchestra, staging starts at 3:09) (1:27-4:45)

<https://www.youtube.com/watch?v=TfQPP8EOIDM> (The King's Academy, West Palm Beach, Florida, The Nutcracker story told in front of the curtain during the Overture) (stop at 3:07)

<https://vimeo.com/204053404> (opening animation for Pacific Northwest Ballet production)

https://www.youtube.com/watch?v=DNUoOv_OiC4 (recap of The Nutcracker ballet performed in Brighton, Michigan, 2007; pictures set to music of the Overture)

https://www.youtube.com/watch?v=g9_Db_sN3NY (Imperial Classical Ballet, UK, behind-the-scenes discussion of demands of a touring company set to the Overture) (stop at 2:15)

<https://www.youtube.com/watch?v=X29x79NPR-k> (Bonynges, National Philharmonic Orchestra, audio with score)

<https://www.youtube.com/watch?v=z1HENJqH2xM> (animated graphic score)

<https://www.youtube.com/watch?v=dHI1W0UbWG4> (Fantasia 2000)

<https://www.theguardian.com/stage/2012/dec/18/movetube-nutcracker-beginners> (The Nutcracker: A Beginner's Guide article)

<https://www.youtube.com/watch?v=61xjDXTi4dk> (biography)

<https://www.classicsforkids.com/podcast/piotr-ilyich-tchaikovsky-1-about-piotr-ilyich-tchaikovsky/> (Classics for Kids Tchaikovsky show and quiz)

<https://www.classicsforkids.com/wp-content/uploads/2021/12/December2021.pdf> (Classics for Kids activity sheet for The Nutcracker)

<https://www.classicsforkids.com/podcast/piotr-ilyich-tchaikovsky-2-ballet/> (Classics for Kids show on ballet and quiz)

<https://www.classicsforkids.com/podcast/piotr-ilyich-tchaikovsky-3-the-nutcracker/> (Classics for Kids show on The Nutcracker and quiz)

<https://www.youtube.com/watch?v=5DIhan81qB0> (Classics for Kids Tchaikovsky animated biography)

https://makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-peter-ilyich-tchaikovsky.php (Making Music Fun Tchaikovsky biography, resource pack, worksheets)

<https://www.youtube.com/watch?v=TZ33Zjj23Uo> (Classic FM's Fast and Friendly Guide to Tchaikovsky)

<https://www.youtube.com/watch?v=rxeJ3vtKOZg> (Tchaikovsky first-person biography)

<https://www.youtube.com/watch?v=islFF-jf3uQ> (10 facts about Tchaikovsky)

Vaughan Williams

https://www.youtube.com/watch?v=fCXxNd_xc44 (Hernan Berisso and Cheng Cheng, complete song cycle) ("The Vagabond": 0:00-3:00)

https://www.youtube.com/watch?v=fCXxNd_xc44 (Hernan Berisso and Cheng Cheng) (stop at 3:01)

<https://www.youtube.com/watch?v=M5DtRPitdSs> (John Moore and Gilbert Kalish)

<https://www.youtube.com/watch?v=PHvfX28YsHY> (Konstantin Krimmel and Ammiel Bushakevitz) (stop at 3:01)

<https://www.youtube.com/watch?v=krrw7utSaio> (Roderick Williams and Daan Boertien) (2:30-5:33)

https://www.youtube.com/watch?v=9FA6_A0alek (Samuel Kidd)

https://www.youtube.com/watch?v=Re_NVAPSG_8 (Peter Jeffes and Boris Chnaider)

<https://www.youtube.com/watch?v=sKZVWKG7r94> (Noel, age 17)

<https://www.youtube.com/watch?v=aB8fftSEScQ> (Justin Little, 2014 CSU Singer of the Year Competition)

<https://www.youtube.com/watch?v=FZfMtrQC1RI> (John Tomlinson, with orchestra)

<https://www.youtube.com/watch?v=ITjLHDi7UPg> (Bryn Terfel and Malcom Martineau, audio with score)

<https://www.youtube.com/watch?v=KckAsNT2pLE> (Geoffrey Sirett and Stephen Ralls, audio only)

<https://www.youtube.com/watch?v=Q8ZG11e5cmY> (Thomas Allen, with orchestra, audio only)

https://www.youtube.com/watch?v=THk7Nc3wV_U (Vaughan Williams biography)

<https://www.youtube.com/watch?v=zVZaDMBeKEw> (Vaughan Williams: A Visionary of English Music)

<https://www.youtube.com/watch?v=DuatN2PrvYY> (film of Vaughn Williams and recording of him talking about his past)

<https://www.classicsforkids.com/podcast/ralph-vaughan-williams-1-about-ralph-vaughan-williams/> (Classics for Kids Vaughan Williams show and quiz)

Verdi

<https://www.classicsforkids.com/podcast/giuseppe-verdi-3-the-story-of-aida/> (Classics for Kids show on Aida, quiz, and activity sheet)

<http://www.guardians.net/egypt/hieroglyphs/hiero-translator.htm> (write your name in Egyptian hieroglyphics)

<https://www.youtube.com/watch?v=oznMtbmsvrU> (La Scala, staged version, with English subtitles)

<https://www.youtube.com/watch?v=IDxQcnjce1o> (Verona arena, staged version)

https://www.youtube.com/watch?v=xxgOlwOd_5I (Armiliato, Metropolitan Opera, staged version)

<https://www.youtube.com/watch?v=JXMdei-UTfw> (Karajan, Wiener Staatsoper, staged version)

<https://www.youtube.com/watch?v=vh-yCMyoWJk> (Handa Opera on Sydney Harbour, staged version)

<https://www.youtube.com/watch?v=AqolqTirONY> (Torre, Orquesta Metropolitana de Madrid, female conductor, concert version)

https://www.youtube.com/watch?v=5j1dYi2Q_CO (Valek, Czech Radio Symphony Orchestra, concert version)

https://www.youtube.com/watch?v=ns_xsduwl-E (Lund International Choral Festival, Sweden, concert version)

<https://www.youtube.com/watch?v=UiIMIQExlHk> (André Rieu, concert version with 400 brass players)

https://www.youtube.com/watch?v=7nHGH3_niBc (Pejtsik, Budapest Scoring Symphonic Orchestra, concert version without singers)

<https://www.youtube.com/watch?v=rwjMQ3cnAUM> (Zhang, Orchestra Sinfonica di Milano, concert version with female conductor, without singers)

<https://www.youtube.com/watch?v=gFPiaCjA7EA> (Bernstein, New York Philharmonic Orchestra, audio only, without singers)

<https://www.youtube.com/watch?v=4sDtxX8IJ3A> (Solti, Chicago Symphony Orchestra and Chorus, audio with score) (stop at 4:47)

https://www.youtube.com/watch?v=krBfXrx_NNU (Verdi biography)

<https://www.youtube.com/watch?v=yxCkVBwvr3o> (Verdi in 10 Minutes)

<https://www.classicsforkids.com/podcast/giuseppe-verdi-3-the-story-of-aida/> (Classics for Kids show on Aida, quiz, and activity sheet)

<https://www.classicsforkids.com/wp-content/uploads/2023/09/June2022.pdf> (Classics for Kids “Triumphal March” from Aida activity sheet)

<https://www.classicsforkids.com/podcast/giuseppe-verdi-5-famous-instrumental-music-from-opera/> (Classics for Kids show on famous instrumental music from opera and quiz)

<https://www.youtube.com/watch?v=845xNEdIPWg> (Classic FM’s Fast and Friendly Guide to Verdi)

<https://www.youtube.com/watch?v=JlMgv7pbdHI> (10 Verdi facts)

Vivaldi

<https://www.youtube.com/watch?v=YyJ9493hbZQ> (Itzak Perlman, members of the Israel Philharmonic, with notation)

https://commons.wikimedia.org/wiki/File:Marco_Ricci_-_Landscape_with_River_and_Figures_-_WGA19400.jpg (Marco Rizzi painting)

<https://www.youtube.com/watch?v=sWzkT66s2Gw> (Off the Staff animated visualization) (stop at 3:07)

<https://www.classicfm.com/composers/vivaldi/guides/vivaldi-facts-about-great-composer/> (Classic FM article)

<https://www.youtube.com/watch?v=Xcpc8VDsv3c> (animated Ted-Ed presentation)

<https://ed.ted.com/lessons/why-should-you-listen-to-vivaldi-s-four-seasons-betsy-schwarm/think> (Ted-Ed presentation multiple choice quiz)

<https://www.youtube.com/watch?v=3LiztfE1X7E> (Alana Youssefian, Voice of Music, performed on period instruments) (stop at 3:29)

https://www.youtube.com/watch?v=AG2U_i_6jg4 (Christian Li, age 14, Melbourne Symphony Orchestra)

<https://www.youtube.com/watch?v=e3nSvliBNFo> (Ashot Tigranyan, Classical Concert Chamber Orchestra)

<https://www.youtube.com/watch?v=0FP9N2SbWn4> (Shunske Sato, Netherlands Bach Society) (stop at 3:23)

<https://www.youtube.com/watch?v=4rgSzQwe5DQ> (Gabor Szabo, Orquesta Reino de Aragón) (stop at 3:27)

<https://www.youtube.com/watch?v=YnDLlajMxyo&t=8s> (Alexandra Conunova, Orchestre Internal de Genève) (stop at 3:21)

<https://www.youtube.com/watch?v=aFHPRI0ZeXE> (Julia Fischer, Academy of St Martin in the Fields, at the National Botanical Gardens of Wales) (stop at 3:21)

https://www.youtube.com/watch?v=bVPX2HZ_LMA (St. Mark's Philharmonic Orchestra, audio with paintings) (stop at 3:30)

https://www.youtube.com/watch?v=mFWQgxXM_b8 (Schola Camerata, audio with spring pictures)

<https://www.youtube.com/watch?v=dH4iJiAv34Q> (The Modena Chamber Orchestra, audio with spring video and fun facts) (stop at 3:32)

<https://www.youtube.com/watch?v=dcqiqiaydew> (Disney animation)

https://www.youtube.com/watch?v=NnURkV1Ou_w (All Shore Orchestra audio with animation and commentary)

https://www.youtube.com/watch?v=Df89_IrTotA (audio with Line Rider)

<https://www.youtube.com/watch?v=kPaUtnJTMn8> (audio with score) (stop at 3:51)

<https://www.youtube.com/watch?v=VnW8RK-2nuY> (listening guide to "Spring")

https://www.youtube.com/watch?v=R3yCBMX_wlw (body percussion play along)

<https://www.youtube.com/watch?v=amyLWt6Sn5g> (animated body percussion play along)

<https://www.youtube.com/watch?v=1qv-EHxJbNO> (Spring rhythm activity)

<https://www.youtube.com/watch?v=g9sAZ0pgOPU> (Spring tracing map)

https://www.youtube.com/watch?v=9-Cv_roRgMo (scarf movement activity)

<https://www.youtube.com/watch?v=r2p0plkRFis> (Vivaldi biography in Spanish with English subtitles)

<https://www.youtube.com/watch?v=KtMi66anolg> (animated video for young learners, presenting stringed instruments and the harpsichord) (stop at 4:30)

<https://www.youtube.com/watch?v=WctYKetLTl4> (Vivaldi in 10 Minutes)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-1-about-antonio-vivaldi/> (Classics for Kids Vivaldi show, quiz, and activity sheet)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-2-poetry-and-sound-effects-in-vivaldis-spring-concerto/> (Classics for Kids show about poetry and sound effects in "Spring" with quiz and activity sheet)

<https://www.classicsforkids.com/wp-content/uploads/2023/09/April2020.pdf> (Classics for Kids "Spring" activity sheet)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-3-violin-concertos-through-the-ages/> (Classics for Kids show about Violin Concertos Through the Ages with quiz and activity sheet)

<https://www.classicsforkids.com/podcast/antonio-vivaldi-4-spring-music/> (Classics for Kids show about spring music with quiz and activity sheet)

https://www.makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-antonio-vivaldi (Making Music Fun Vivaldi biography, videos, piano sheet music, worksheets, listening glyph for “Spring,” and Four Seasons lesson plan)

<https://www.youtube.com/watch?v=ChRktnjAH44> (Meet Vivaldi animated biography)

https://www.makingmusicfun.net/htm/f_printit_lesson_resources/meet-vivaldi-study-guide (Meet Vivaldi study guide)

<https://www.youtube.com/watch?v=wi01MZ3RowI> (Vivaldi first-person biography)

<https://www.youtube.com/watch?v=RI3lIJAnT38> (10 facts about Vivaldi)

Chance

https://www.youtube.com/watch?time_continue=3&v=9K31467zoGk (Fennell, USAF Heartland of America Band)

https://www.youtube.com/watch?v=ZXi8kF_k5Ww (Ha Jae Lee, Sejong Symphonic Wind Orchestra)

https://www.youtube.com/watch?v=zFMgBp_QR5s (US Air Force Band)

<https://www.youtube.com/watch?v=vhOY1Mu7wAM> (Belcik, Oklahoma City Symphonic Band)

https://www.youtube.com/watch?v=Gt8BCi-D_24 (Olson, San Antonio College, The Heart of Texas Concert Band)

<https://www.youtube.com/watch?v=YaxGSQsXiGg> (Webb, George Mason University Wind Symphony, female conductor)

<https://www.youtube.com/watch?v=3x-KNVy9FZc> (Atlanta Youth Wind Symphony)

<https://www.youtube.com/watch?v=rY2GHVrjNkE> (Florida All-State Concert Band, 2019, audio and score)

<https://www.youtube.com/watch?v=v4KX0-6XzLE> (Chance biography, score study, and audio with score)

Glinka

<https://www.youtube.com/watch?v=bSp08aHA748> (Orozco-Estrada, Frankfurt Radio Symphony, open air concert)

<https://www.youtube.com/watch?v=Nyx99YcHdIQ> (Gergiev, Orchestra of Mariinsky Theatre)

<https://www.youtube.com/watch?v=5wmlKcmMPQE> (Järvi, Orchestre de Paris)

<https://www.youtube.com/watch?v=Yzh2RxboMKM> (Whiteside, New World Symphony)

<https://www.youtube.com/watch?v=MmfsnIjFfds> (Rachlin, Turku Philharmonic Orchestra, Finland)

<https://www.youtube.com/watch?v=-giL1kkyqKM> (Saccani, Budapest Philharmonic Orchestra)
<https://www.youtube.com/watch?v=Z9L9MaR8vR8> (Blunier, Philharmonie zuidnederland)
<https://www.youtube.com/watch?v=NhPkutM-ldc> (Elder, The Hallé, Manchester, UK)
<https://www.youtube.com/watch?v=NoT9ySYYkX0> (Chan, Orchestra of the Music Makers)
<https://www.youtube.com/watch?v=4rq6rO2kjO4> (Pappano, NYO-USA, ages 16-19)
<https://www.youtube.com/watch?v=QW3lwWFkpfC> (Zander, Boston Philharmonic Youth Orchestra)
<https://www.youtube.com/watch?v=c09C7lldwXs> (Ang, Singapore National Youth Orchestra)
https://www.youtube.com/watch?time_continue=120&v=xtX7IR9Kofs (Tjeknavorian, Tronkünstler-Orchester, audio with pictures of Glinka)
<https://www.youtube.com/watch?v=aUYyIWmAibI> (Feranec, audio with score)
<https://www.youtube.com/watch?v=h9LQYNkKat8&t=0s> (Gergiev, Orchestra of Mariinsky Theatre; staged production; final scene of the opera, in which Theme 1 from the Overture can be heard) (begin at 2:46)
<https://www.youtube.com/watch?v=RDOPiR5IAaI> (trailer 1 for the 2018 Ukrainian animated film, *The Stolen Princess*, based on Pushkin's *Ruslan and Lyudmila*)
<https://www.youtube.com/watch?v=IRYeiHqg1ew> (trailer 2 for the 2018 Ukrainian animated film, *The Stolen Princess*, based on Pushkin's *Ruslan and Lyudmila*)
https://www.youtube.com/watch?v=gUxjsi1M_Sc (animated story of Ruslan and Ludmila)
<https://www.youtube.com/watch?v=bmKURBFmWDI> (Glinka biography)
<https://www.youtube.com/watch?v=9XcpKxI4IDI> (Glinka: The Father of Russian Music)

Liszt

<https://www.pianote.com/blog/franz-liszt/> (PianoNote article)
https://www.youtube.com/watch?v=lhW_tRmpLFs (Lang Lang)
<https://www.youtube.com/watch?v=XDGJjfqNQ9M> (Khatia Buniatishvili)
<https://www.youtube.com/watch?v=nkXOrkeZyqQ> (Arthur Rubinstein)
<https://www.youtube.com/watch?v=r5hZEtB7qdg> (Nobuyuki Tsujii)
<https://www.youtube.com/watch?v=DxNXyoQ38tE> (Evgeny Kissin on Liszt's piano)
<https://www.youtube.com/watch?v=0sPxr539mts> (Evgeny Kissin)
<https://www.youtube.com/watch?v=tTXue1Fez6Q> (Paul Ji)
<https://www.youtube.com/watch?v=MMCYdPR4osk> (Margaret Wacyk)
<https://www.youtube.com/watch?v=s9eHeVHyZvE> (Lang Lang, audio only, official UIL Music Memory recording)
<https://www.youtube.com/watch?v=Y4XEPdYO5mM> (Daniel Barenbiom, audio and notation)

<https://www.youtube.com/watch?v=mVnBZTwXwwM> (Claudio Arrau, audio only)
<https://www.youtube.com/watch?v=MBOa-2b4uQQ> (Rousseau, piano keyboard and visualizer)
<https://www.youtube.com/watch?v=xmCcAq6c85Y> (Jonas Kaufmann, tenor and Helmut Deutsch)
<https://www.youtube.com/watch?v=5PhTt6JHNN8> (Margaret Price, soprano and James Lockhart, audio only)
<https://www.youtube.com/watch?v=JassEwUi708> (Liszt biography and Liebestraum, animated)
<https://www.youtube.com/watch?v=vRrl1o7AXwY> (Liszt biography)
<https://www.youtube.com/watch?v=3sjCA8OPobw> (Before Beatlemania, Lisztomania)
<https://www.youtube.com/watch?v=e5bHDNBSd0A> (Lisztomania)
https://www.youtube.com/watch?v=l_gk5rPmDdY (Liszt in 10 Minutes)
<https://www.classicsforkids.com/podcast/franz-liszt-1-about-franz-liszt/> (Classics for Kids Liszt show and quiz)
<https://www.classicsforkids.com/podcast/franz-liszt-2-classical-music-superstars/> (Classics for Kids Classical Music Superstars show and quiz)
<https://www.classicsforkids.com/podcast/franz-liszt-4-famous-pianist-composers/> (Classics for Kids Pianist-Composers show and quiz)
https://www.youtube.com/watch?v=vnY9BwEU_jo (10 facts about Liszt)

Mozart

<https://www.youtube.com/watch?v=C6EOb86Ydl5> (Maazel, Orquesta Sinfónica de Galicia) (26:46-31:52)
<https://www.youtube.com/watch?v=C0uSKBrD3Qw> (Rattle, Berliner Philharmoniker) (20:10-24:44)
<https://www.youtube.com/watch?v=0VuSqLbFwXM> (Harnoncourt, Concentus Musicus Wien, period instruments) (24:10-29:56)
<https://www.youtube.com/watch?v=ldm9XmegXCo> (Furusawa, Malaysian Philharmonic Orchestra) (21:38-26:04)
<https://www.youtube.com/watch?v=WtgBK7Fx2sA> (Young, Symphonieorchester des Bayerischen Rundfunks, female conductor) (23:10-27:24)
<https://www.youtube.com/watch?v=yIJBIFq6joo> (Slobodeniouk, Sinfónica de Galicia) (22:31-27:42)
<https://www.youtube.com/watch?v=6RbKWWhr0o1c> (Järvi, Frankfurt Radio Symphony Orchestra) (21:30-25:30)
<https://www.youtube.com/watch?v=vcWUuxpR3v0> (Rachlin, Kristiansand Symphony Orchestra) (27:17-31:06)
<https://www.youtube.com/watch?v=0vfU4cmdx-s> (Haenchen, Cal Philipp Emanuel Bach Chamber Orchestra) (19:13-22:51)

<https://www.youtube.com/watch?v=Wbd-sGLJY1M> (Tom Service, narrator, Nicholas Collon, Aurora Orchestra) (**Introduction: 0:00-10:14; Movement 3: 41:11-45:00**)
<https://www.youtube.com/watch?v=Hr5mX8RGxqE> (Mozart: the Inaccessible Master)
<https://www.youtube.com/watch?v=EjHRhMPPjhc> (Mozart biography)
<https://www.youtube.com/watch?v=G6hVITa7v3c> (Mozart mini biography)
<https://www.youtube.com/watch?v=omzvkdKptLU> (Mozart in 10 Minutes, in Spanish, with English subtitles)
<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-1-about-wolfgang-amadeus-mozart/> (Classics for Kids show about Mozart and quiz)
<https://www.classicsforkids.com/podcast/wolfgang-amadeus-mozart-5-child-prodigy-composers/> (Classics for Kids show on child prodigy composers and quiz)
https://makingmusicfun.net/htm/f_printit_biographies/mozart-print-it-biography (Making Music Fun Mozart biography)
<https://www.youtube.com/watch?v=LCfruEA3swg> (Making Music Fun Meet Mozart video)
https://makingmusicfun.net/htm/f_printit_lesson_resources/meet-mozart-study-guide#google_vignette (Making Music Fun Meet Mozart video study guide)
<https://www.youtube.com/watch?v=XIMAgGu5X0M> (Classic FM's Fast and Friendly Guide to Mozart)
<https://www.youtube.com/watch?v=fSGn6V5khng&t=60s> (Mozart first-person biography)
<https://www.youtube.com/watch?v=NvaBsCzPbIA> (10 facts about Mozart)

iTunes and Spotify Recordings

Bach

Ave Maria (Sacred Arias and Choruses), track 1, Herz un Mund und Tat und Leben, BWV 147: Chorale: Jesus bleibet meine Freude (Jesu, Joy of Man's Desiring) (Mátyás Antal, Hungarian Radio Chorus, Budapest Failoni Chamber Orchestra, Naxos, 1997).

iTunes: <https://music.apple.com/us/album/herz-und-mund-und-tat-und-leben-bwv-147-chorale-jesus/446901844?i=446901913>

Spotify: <https://open.spotify.com/track/7e9iuAfK9lvXEjwD5Xkzkg?si=4af702ec7acf428b>

Barber

Bicentennial Collection, Vol. 5, track 4, Commando March (1962 Recording) (United States Marine Band, Altissimo!, 2008).

iTunes: <https://music.apple.com/us/album/commando-march-1962-recording/291332839?i=291332868>

Spotify:
<https://open.spotify.com/track/5kCgLiJ8VqwuWeI7THKIQH?si=472ca8c616764da6>

Beach

Amy Beach: Fire Flies, track 1, Four Sketches Op. 15: I. In Autumn (Joanne Polk, Arabesque Recordings, 2006).

iTunes: <https://music.apple.com/us/album/four-sketches-op-15-i-in-autumn/128862856?i=128862863>

Spotify:
<https://open.spotify.com/track/4DC63A2ogxRyMRrBMJAXQ2?si=de2b97ee72924355>

Beethoven

Sony Classical – Great Performances 1903-1998, disc 4, track 5, Bagatelle in A Minor for Piano, WoO 59, “Für Elise” (Murray Perahia, Sony BMG Music Entertainment, 1999).

iTunes: <https://music.apple.com/us/album/bagatelle-in-a-minor-for-piano-woo-59-f%C3%BCr-elise/344472774?i=344473380>

Spotify:
<https://open.spotify.com/track/6N8ol4luazKit27z4UbhtK?si=c31dbeb6097844b3>

This is the album link. Scroll down to disc 4, track 5 for the “Für Elise.”

Berlioz

Berlioz: Symphonie Fantastique; Romeo et Juliette, track 4, IV. Marche au supplice (Riccardo Muti, The Philadelphia Orchestra, EMI Records Ltd., 2011).

iTunes: <https://music.apple.com/us/album/symphonie-fantastique-op-14-iv-marche-au-supplice/692484448?i=692485118>

Spotify:

<https://open.spotify.com/track/3y4BPMbtBYUZU9hcnAGzc9?si=236332b4247741ab>

A. Gabrieli

Renaissance Brass Music, track 22, Madrigali et ricercari: Ricercar del duodecimo tuoni (Florian Hollard, Paris Instrumental Ensemble, Allegretto, 1993).

iTunes: <https://music.apple.com/us/album/madrigali-et-ricercari-ricercar-del-duodecimo-tuoni/1325157864?i=1325158593>

Spotify:

<https://open.spotify.com/track/6rUAMI3OOD39UiPMmKeuOb?si=47dc1d2080854973>

Haydn

Haydn: The Complete Symphonies, disc 5, track 8, Symphony No. 88 in G Major, Hob. 1/88: IV. Finale (Ádám Fischer, Austro-Hungarian Haydn Orchestra, Wyastone Estate Limited, 2016).

iTunes: <https://music.apple.com/us/album/symphony-no-88-in-g-major-hob-1-88-iv-finale/1253208119?i=1253284930>

This is the album link. Scroll down to disc 5, track 8 for Symphony No. 88, Movement 4.

Spotify:

<https://open.spotify.com/track/6X8bXBEQhFWFAIUvAn382j?si=d2e63974124447b0>

This is the album link. Scroll down to disc 5, track 8 for Symphony No. 88, Movement 4.

Mozart

Mozart: Eine Kleine Nachtmusik, Serenata Notturna, Symphony No. 29, track 1 Eine Kleine Nachtmusik, K. 525: I. Allegro (Ronald Thomas, The New London Soloists Ensemble, CRD Records Ltd., 1996).

iTunes: <https://music.apple.com/us/album/eine-kleine-nachtmusik-k-525-i-allegro/256158631?i=256158643>

Spotify:

<https://open.spotify.com/track/5CkpMS4mi2vD8wLcPS4tNL?si=4f719009581c4070>

Puccini

Luciano Pavarotti – The Best, disc 1, track 17, Turandot, Act III. Nessun dorma! (Luciano Pavarotti, Zubin Mehta, John Alldis Choir, Wandsworth School Boys' Choir, London Philharmonic Orchestra, Decca Music Group Limited, 2005).

iTunes: <https://music.apple.com/us/album/turandot-act-iii-nessun-dorma/1452870032?i=1452870359>

Spotify: <https://open.spotify.com/track/0uBQ5RS3F8LOxi8tt5sCff?si=d29f8ab54efc4fde>

Saint-Saëns

Fantasia 2000 (Original Soundtrack), track 5, Carnival of the Animals, Finale (James Levine, Chicago Symphony Orchestra, Walt Disney Records, 1999).

iTunes: <https://music.apple.com/us/album/carnival-of-the-animals-finale/1452851978?i=1452851994>

Spotify:
<https://open.spotify.com/track/1Jy8ux5jagFEKPSY42pLvB?si=8eb9cd9797a146a2>

Sousa

Sousa II, track 1, Stars and Stripes Forever (United States Marine Band, Coker & McCree, Inc., 1998).

iTunes: <https://music.apple.com/us/album/stars-and-stripes-forever/210358584?i=210358620>

Spotify:
<https://open.spotify.com/track/0HTTWMPiA5YOuMAQzkgE6z?si=bba9080f1a284b20>

Tan Dun

Tan Dun: Symphony 1997 (Heaven Earth Mankind), track 5, Jubilation (Tan Dun, Hubei Bianzhong Bell Ensemble, Yip's Children's Choir, Hong Kong Philharmonic Orchestra, Yo-Yo Ma, Sony Music Entertainment, 1997).

iTunes: <https://music.apple.com/us/album/symphony-1997-heaven-earth-mankind-for-cello-solo-bian/666948060?i=666948417>

Spotify:
<https://open.spotify.com/track/7jxE0QwPUaauXgGVfMMLkg?si=8ed7ad84a3944320>

Tchaikovsky

Tchaikovsky: The Nutcracker, track 1, The Nutcracker, Op. 71, Pt. 1: I. Overture (David Maninov, Royal Philharmonic Orchestra, Brilliant Classics, 2013).

iTunes: <https://music.apple.com/us/album/the-nutcracker-op-71-pt-1-i-overture/159929663?i=1599296641>

Spotify:

<https://open.spotify.com/track/3UvxJas3WIZUBUG9dz1PEm?si=fa8549e73dfc49d6>

Vaughan Williams

Vaughan Williams: Songs of Travel – Holman: The Centered Passion, track 1, Songs of Travel: I. the Vagabond (Stephen Ralls, Gerald Finley, CBC, 2000).

iTunes: <https://music.apple.com/us/album/songs-of-travel-i-the-vagabond/342016642?i=342016662>

Spotify:

<https://open.spotify.com/track/7lPSMHKqdY6SYu8olhFcjD?si=3202984a7c9b47b3>

Verdi

55 Opera Hits, track 11, Triumphal Chorus and Grand March (Gloria all'Egitto) (Riccardo Muti, Chorus of the Royal Opera House, Covent Garden, Philharmonia Orchestra, Warner Music Group – X5 Music Group, 2017).

iTunes: <https://music.apple.com/us/album/aida-triumphal-chorus-grand-march-gloria-allegitto/1274100553?i=1274100568>

Spotify:

<https://open.spotify.com/track/4HLowdfLyagyygyfZkTTYU?si=4eeab303414a4e85>

Vivaldi

Vivaldi: The Four Seasons, track 1, Concerto In E Major for Violin, String Orchestra, ND Continuo, Op. 8, No. 1, RV 269 v “La Primavera” (Spring) (Joshua Bell, Academy of St Martin in the Fields, Sont BMG Music Entertainment, 2008).

iTunes: <https://music.apple.com/us/album/concerto-in-e-major-for-violin-string-orchestra-and/288519596?i=288519602>

Spotify:

<https://open.spotify.com/track/7q1N1ch3W2vQknJPEX3FTC?si=7687965c29fa4413>

Chance

Rolling Along! The Best of the United States Army Bands, track 4, Variations on a Korean Folk Song (William E. Clark, United States Army Field Band, 2014).

iTunes: <https://music.apple.com/us/album/variations-on-a-korean-folk-song/921667048?i=921667310>

Spotify:

<https://open.spotify.com/track/5TuPbOL6xvdPrIN4aZVryy?si=b72988b55eae4525>

Glinka

Spring Moods, track 8, Ruslan and Lyudmila, Opus 5: Overture (Klaus-Peter Hahn, Moscow State Radio and Television Symphony Orchestra, haenssler Classic, 2006).

iTunes: <https://music.apple.com/us/album/ruslan-and-lyudmila-op-5-overture/353317093?i=353317141>

Spotify:

<https://open.spotify.com/track/3nSalvgbs64xIxjTbqW9CJ?si=004b618c44d4441e>

Liszt

Liszt – My Piano Hero (Deluxe Edition), track 5, Liebestraum No. 3 in A-flat Major, S. 541/3 (Lang Lang, Sony Music Entertainment, 2011).

iTunes: <https://music.apple.com/us/album/liebestraum-no-3-in-a-flat-major-s-541-3/447288052?i=447288075>

Spotify:

<https://open.spotify.com/track/2u9VGZmVz7Rm01SfDgzcfA?si=ea6e732f895f4975>

Mozart

Mozart, W.A.: Symphonies Nos. 35-41, disc 2, track 11, Symphony No. 41 in C Major, K551 “Jupiter”: III. Menuetto (Allegretto) (Herbert von Karajan, Berlin Philharmonic, Deutsche Grammophon GmbH, Berlin, 1978).

iTunes: <https://music.apple.com/us/album/symphony-no-41-in-c-k-551-jupiter-iii-menuetto-allegretto/1452601871?i=1452604251>

Spotify:

<https://open.spotify.com/track/6NivbfelY2j095cREbXzYy?si=8451597e235b4cbb>

iTunes and Spotify Information

The preceding pages contain iTunes and Spotify links to the 2026-2027 UIL Music Memory selections. These recordings were used to prepare the Music Memory Passport and the Official Clip Tape for the Music Memory Competition. Teachers may purchase and download the selections from iTunes to create practice CDs for their students. The recordings are NOT part of this publication.

iTunes Plus Products do not contain security technology that limits your usage of such products. Usage Rules (ii) – (v) on the iTunes Usage Rule Agreement do not apply. You may copy, store, and burn iTunes Plus Products as reasonably necessary for personal, non-commercial use.

Furthermore, UIL has created a playlist available on Spotify where users can listen to selections for free:

https://open.spotify.com/playlist/0YL4Uqfm0VNgMiHTT8a4d4?si=9SF2kF6GQfmTaizXeJ_tbw

The QR code below links to the 2026-2027 UIL Music Memory playlist.



You will need to set up a Spotify account in order to access the music. Spotify currently offers a free subscription model that includes advertising, or paid subscription options that are ad-free and have additional features. There are also Spotify apps available for multiple platforms and devices.

A Note on Streaming Services

Streaming services are subscription-based, meaning you have access to their whole catalog as long as you are a subscriber but lose access if your subscription expires. It is not possible to burn CDs with music accessed through the free streaming services. In order for students to be able to listen to music at home through a streaming service, they will need to have access to their own account. Keep in mind that there are minimum age requirements for setting up accounts with services such as Spotify, so parental assistance would be necessary. A sample note for parents is included in the Correspondence folder.

Image Sources

Most of the composer images are from Wikipedia or the Wikimedia Commons.
See details below.

Bach	-Elias Gottlob Haussmann, Public Domain
Barber	- https://www.britannica.com/biography/Samuel-Barber#/media/1/52847/8746 , Fair Use
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Verdi	- Gioanni Boldini, Public Domain
Vivaldi	- https://www.britannica.com/biography/Antonio-Vivaldi#/media/1/631387/148328 , Fair Use

Texas Textbook Series

Cross-Reference Information

The following is a list of the 2026-2027 UIL Music Memory selections that be found in Quaver's Marvelous World of Music online, MacMillan/McGraw-Hill's Spotlight on Music (Spotlight), Silver Burdett's Making Music (MM), and in Pearson's Interactive Music (PIM), now Savvas Learning Company.

Bach: Cantata No. 147: Jesu, Joy of Man's Desiring

Quaver: Classical Connections - Cantata BWV 147, mvt. 10: Jesu, Joy of Man's Desiring

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: JS Bach

Barber: Commando March

Quaver: none

Spotlight: none

MM: none

PIM: none

Beach: Four Sketches: In Autumn

Quaver: none

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Amy Beach

Beethoven: Für Elise

Quaver: Classical Connections – Bagatelle No. 25 in A minor (Für Elise)

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Ludwig van Beethoven

Berlioz: Symphonie Fantastique: March to the Scaffold

Quaver: Classical Connections - Symphonie Fantastique, Op. 14, mvt. 4

Spotlight: none

MM: none

PIM: none

Chance: Variations on a Korean Folk Song

Quaver: none

Spotlight: none

MM: none

PIM: none

A. Gabrieli: Ricercar in the 12th Mode

Quaver: none

Spotlight: none

MM: none

PIM: none

Glinka: Ruslan and Lyudmila: Overture

Quaver: Classical Connections - Ruslan and Lyudmila: Overture

Spotlight: none

MM: none

PIM: none

Haydn: Symphony No. 88: Movement 4

Quaver: none

Spotlight: none

MM: Grades 2 (excerpt)

PIM: Grade 3 listening activity (projectable); Music Maker Multimedia Reference:
Franz Joseph Haydn

Liszt: Liebestraum No. 3

Quaver: none

Spotlight: none

MM: none

PIM: none

Mozart: Eine kleine Nachtmusik, Movement 1

Quaver: Classical Connections - Eine kleine Nachtmusik, No. 13, mvt. 1: Allegro

Spotlight: none

MM: Grade 4 (excerpt)

PIM: Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

Mozart: Symphony No. 41, “Jupiter”: Movement 3

Quaver: none

Spotlight: none

MM: none

PIM: Music Maker Multimedia Reference: Wolfgang Amadeus Mozart

Puccini: Turandot: Nessun Dorma

Quaver: none

Spotlight: Grade 5

MM: none

PIM: none

Saint-Saëns: Carnival of the Animals: Finale

Quaver: Classical Connections - Carnival of the Animals, No. 14: Finale

Spotlight: Kindergarten

MM: none

PIM: none

Sousa: Stars and Stripes Forever

Quaver: Classical Connections – The Stars and Stripes Forever

Spotlight: Grade 4; Grade 7

MM: Grade 1, Grade 4

PIM: Grade 2, listening interactive activity; Music Maker Multimedia Reference: John Philip Sousa

Tan Dun: Symphony 1997: Jubilation

Quaver: none

Spotlight: none

MM: none

PIM: none

Tchaikovsky: The Nutcracker: Overture

Quaver: none

Spotlight: Grade 2 (excerpt)

MM: none

PIM: Music Maker Multimedia Reference: Piotr Ilyich Tchaikovsky

Vaughan Williams: Songs of Travel: The Vagabond

Quaver: none

Spotlight: Grade 7

MM: none

PIM: none

Verdi: Aida: Triumphal March

Quaver: Classical Connections – Aida, Grand March, Act 2

Spotlight: none

MM: Grade 8

PIM: none

Vivaldi: The Four Seasons: Spring, Movement 1

Quaver: Classical Connections - The Four Seasons, No. 1, Op.8, mvt. 1: Spring

Spotlight: Grade 4; Grade 7

MM: Grade 1; Grade 4

PIM: Music Maker Multimedia Reference: Antonio Vivaldi

Correlations to TEKS

The following is a list of the portion of the Texas Essential Knowledge and Skills for 2nd-8th grade Music Education that have been incorporated into the 2025-2026 Music Memory Passport.

Grade 2. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. identify choral voices, including unison versus ensemble;
- B. identify instruments visually and aurally;
- C. use known music terminology to explain musical examples of tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo; and
- D. identify and label simple small forms such as aaba and abac.

Foundations: music literacy. The student reads, writes, and reproduces music notation. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter, including half note/half rest;
- B. read, write, and reproduce pentatonic melodic patterns using standard staff notation; and
- C. read, write, and reproduce basic music terminology, including allegro/largo and forte/piano.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing tunefully or play classroom instruments, including rhythmic and melodic patterns, independently or in groups;
- B. sing songs or play classroom instruments from diverse cultures and styles, independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement;
- D. perform simple part work, including rhythmic ostinato, and vocal exploration such as singing, speaking, and chanting; and
- E. perform music using tempo, including presto, moderato, and andante, and dynamics, including fortissimo and pianissimo.

Creative expression. The student creates and explores new musical ideas. The student is expected to:

- A. create rhythmic phrases using known rhythms;
- B. create melodic phrases using known pitches; and
- C. explore new musical ideas in phrases using singing voice and classroom instruments.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. sing songs and play musical games, including patriotic, folk, and seasonal music;
- B. examine short musical excerpts from various periods or times in history and diverse and local cultures; and
- C. identify simple interdisciplinary concepts relating to music.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. begin to practice appropriate audience behavior during live or recorded performances;
- B. recognize known rhythmic and melodic elements in simple aural examples using known terminology;
- C. distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns in musical performances; and
- D. respond verbally or through movement to short musical examples.

Grade 3. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children and adult voices;
- B. categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, and instruments from various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; and dynamics, including mezzo piano and mezzo forte, to identify musical sounds presented aurally; and
- D. identify and label small and large musical forms such as abac, AB, and ABA presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including four sixteenth notes, whole notes, whole rests, and previously learned note values in 2/4 and 4/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing or play classroom instruments with accurate intonation and rhythm independently or in groups;
- B. sing or play a varied repertoire of music such as American folk songs and folk songs representative of local cultures independently or in groups;
- C. move alone or with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- E. interpret through performance new and previously learned music symbols and terms referring to tempo and dynamics, including mezzo piano and mezzo forte.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of American and local cultures;
- B. identify music from diverse genres, styles, periods, and cultures; and
- C. identify the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. identify specific musical events in aural examples such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples; and
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

Grade 4. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;
- B. categorize and explain a variety of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;
- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and
- C. identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;
- B. sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation or composition;
- B. create melodic phrases through improvisation or composition; and
- C. create simple accompaniments through improvisation or composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
- B. perform music representative of America and Texas, including “Texas, Our Texas”;
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples;
- E. describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
- F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 5. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

- A. distinguish among a variety of musical timbres, including those of children’s voices and soprano, alto, tenor, and bass adult voices;
- B. distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

- C. use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and
- D. identify and label small and large musical forms such as *abac*, *AB*, and *ABA*; *rondo*; and theme and variations presented aurally in simple songs and larger works.

Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

- A. read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate;
- B. read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and
- C. identify and interpret new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

- A. sing and play classroom instruments independently or in groups with accurate intonation and rhythm;
- B. sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;
- C. move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;
- D. perform various folk dances and play parties;
- E. perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and
- F. interpret through performance new and previously learned music symbols and terms referring to tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound.

Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- A. create rhythmic phrases through improvisation and composition;
- B. create melodic phrases through improvisation and composition; and
- C. create simple accompaniments through improvisation and composition.

Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

- A. perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;
- B. perform music representative of Texas and America, including “The Star Spangled Banner”;
- C. identify and describe music from diverse genres, styles, periods, and cultures; and
- D. examine the relationships between music and interdisciplinary concepts.

Critical evaluation and response. The student listens to, responds to, and evaluates music

and musical performances. The student is expected to:

- A. exhibit audience etiquette during live and recorded performances;
- B. identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- C. describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
- D. respond verbally and through movement to short musical examples;
- E. evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
- F. justify personal preferences for specific music works and styles using music vocabulary.

Grade 6. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. experience and explore exemplary musical examples using technology and available live performances;
- B. describe tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. describe musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, corresponding rests, and meter, including 2/4, 3/4, and 4/4, using standard terminology;
- D. identify musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. explore health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. identify music symbols and terms referring to notation, including repeat sign; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando, ritardando, moderato, and allegro; and articulations, including staccato and legato;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental

- techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
 - D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
 - E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
 - F. interpret music symbols and terms referring to keys; clefs; dynamics, including crescendo, decrescendo, piano, and forte; tempi, including accelerando and ritardando; and articulations, including staccato and legato, appropriately when performing; and
 - G. create rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music representative of diverse cultures, including American and Texas heritage;
- B. describe written and aurally presented music representative of diverse styles, periods, and cultures;
- C. identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. identify criteria for listening to and evaluating musical performances;
- C. describe processes and select the tools for self-evaluation and personal artistic improvement such as critical listening and individual and group performance recordings;
- D. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- E. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 7. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student explores fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns, corresponding rests, and meter, including 2/4, 3/4, 4/4, and 6/8, using standard

terminology;

- D. interpret musical forms such as binary, ternary, phrasic, rondo, and theme and variations presented aurally and through music notation; and
- E. describe health and wellness concepts related to musical practice such as body mechanics, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. interpret music symbols and terms referring to notation, including fermata and coda; dynamics, including pianissimo to fortissimo; tempi, including andante, largo and adagio; and articulations, including accent, marcato, and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create increasingly complex rhythmic phrases, using known rhythms, and melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a minimum of three keys and three meters, including 2/4, 3/4, and 4/4.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to:

- A. demonstrate, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music, alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret music symbols and terms referring to previously known elements; notation, including fermata and coda; keys; clefs; dynamics, including pianissimo to fortissimo; tempi, including andante, largo, and adagio; and articulations, including accent and marcato, appropriately when performing; and
- G. create increasingly complex rhythmic phrases using known rhythms and melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. examine written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences; and

D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. demonstrate appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. apply criteria for listening to and evaluating musical performances;
- C. demonstrate processes and select the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
- D. identify and apply criteria for evaluating personal performances;
- E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models; and
- F. demonstrate appropriate cognitive and kinesthetic responses to music and musical performances.

Grade 8. Knowledge and skills.

Foundations: music literacy. The student describes and analyzes music and musical sound. The student demonstrates fundamental skills appropriate for a developing young musician. The student is expected to:

- A. compare and contrast exemplary musical examples using technology and available live performances;
- B. demonstrate detailed knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfège, absolute note names, rhythmic values, and counting systems;
- C. demonstrate knowledge of musical elements of rhythm, including whole notes, half notes, quarter notes, paired and single eighth notes, sixteenth notes, syncopated patterns and corresponding rests, and varied meters, using standard terminology;
- D. analyze musical forms presented aurally and through music notation such as binary, ternary, phrasic, rondo, and theme and variations; and
- E. demonstrate health and wellness concepts related to musical practice such as hand positions, hearing protection, vocal health, hydration, and appropriate hygienic practice.

Foundations: music literacy. The student reads and writes music notation using an established system for rhythm and melody. The student is expected to:

- A. analyze music symbols and terms referring to notation; dynamics; tempi, including largo to presto; articulations, including sforzando; and previously known elements;
- B. notate meter, rhythm, pitch, and dynamics using standard symbols in a handwritten or computer-generated format;
- C. create complex rhythmic phrases, using known rhythms, and complex melodic phrases, using known pitches, within an established system of notation;
- D. read music notation using appropriate cognitive and kinesthetic responses such as inner hearing, silent fingering, shadow bowing, or Curwen hand signs; and
- E. sight-read unison, homophonic, and polyphonic music using the appropriate clef in a variety of keys and meters.

Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a

variety of genres from notation and by memory. The student is expected to:

- A. model, alone and in groups, characteristic vocal or instrumental timbre;
- B. perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture;
- C. perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques;
- D. perform independently and expressively a varied repertoire of music representing various styles and cultures;
- E. sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques in known keys and rhythms;
- F. interpret a variety of music symbols and terms, incorporating appropriate stylistic qualities when performing, including sforzando, largo to presto, and previously known elements; and
- G. create complex rhythmic phrases using known rhythms and complex melodic phrases using known pitches at an appropriate level of difficulty.

Historical and cultural relevance. The student relates music to history, culture, and the world. The student is expected to:

- A. perform music such as “The Star-Spangled Banner” and “Texas, Our Texas” that is representative of diverse cultures, including American and Texas heritage;
- B. compare and contrast written and aurally presented music representative of diverse genres, styles, periods, and cultures;
- C. compare and contrast relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, sciences, and language; and
- D. describe music-related vocations and avocations.

Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings. The student is expected to:

- A. model appropriate concert and stage etiquette as an informed, actively involved listener and performer during live and recorded performances in a variety of settings;
- B. apply criteria for listening to and evaluating musical performances;
- C. demonstrate processes and apply the tools for self-evaluation and personal artistic improvement such as critical listening to individual and group performance recordings;
- D. apply criteria for listening to and evaluating personal performances;
- E. evaluate the quality and effectiveness of musical performances by comparing them to exemplary models and offer constructive suggestions for improvement; and demonstrate appropriate cognitive and kinesthetic responses to music and musical performances