

Southwest Michigan Symphony Orchestra

Education Concert | Friday April 12, 2024 at 10:00am

This document contains supplemental lesson elements and ideas for each piece of music to be performed by the Southwest Michigan Symphony Orchestra. These suggested materials have been prepared by Lisa Ebener, an elementary music teacher at Northwest Community Schools and a teacher at the Jackson Symphony Orchestra (JSO) Community Music School. These materials are meant to help actively engage your students during the Education Concert performance.

A note from Lisa: “These lesson elements and ideas are either successful things that I have done in the past, or are new ideas that I am planning to do this year in the weeks leading up to the performance. My hope is that we can work collaboratively as music educators to add elements and ideas from one another to this document from year to year. You are encouraged to email me at lisa.ebener@nwschools.org with your ideas, tips and tricks to make this exciting for all of our students. I can then share editing capabilities, or add your ideas to the document. Enjoy!”

First, I would like to suggest that you share with your students and classroom teachers the idea that this is an event to dress up for. My teachers and students have loved dressing up “super fancy” for their first trip to a “real orchestra”. Many class groups even pose for a group picture before boarding the bus for the field trip. Not only does it make the students feel special about the event, but it really makes a positive difference in their overall behavior at the concert.

And now, the lesson ideas listed by Composer and Title:

VALERIE COLEMAN Seven O’Clock Shout

This piece was commissioned by the Philadelphia Orchestra during the worldwide Covid-19 quarantine and written to honor frontline workers in the COVID-19 pandemic. The phrase “seven o’clock shout” refers to the shouting and cheering that occurred in New York City during the pandemic quarantine shut down. New

Yorkers celebrated front line workers each night at seven o'clock. Here is a New York Times link that shows some video examples and quotes from New Yorkers that were part of these experiences.

<https://www.nytimes.com/interactive/2020/04/10/nyregion/nyc-7pm-cheer-thank-you-coronavirus.html>

(If the link happens to load with no sound, just click the arrow on the right to advance to the second screen where you should find the sound speaker icon in the upper right corner.)

You can use this video to introduce the idea behind the piece. This could also open up a group discussion about the students' Covid quarantine experiences and have SEL opportunities for your classes.

Interview with the composer Valerie Coleman

Valerie Coleman talks about Seven O'Clock Shout

<https://youtu.be/sEaDM-XFK9k?si=dUQ0TWAPynvquXrn>

I am not planning to show this link to my students, but place it here for you to hear the composer explain the piece in her own words. It offers insights to her process and will give you talking points for your presentation of the performance video. For example, Ms. Coleman explains the general outline of the form (beginning at 2:38 in the video):

- starting with the solitary trumpet fanfare
- a section representing a lush green pasture of Mother Nature regenerating herself and celebrating the love from the front line workers
- the 7 o'clock shout
- trombone call and response
- An anthem to celebrate survival and solidarity

Performance video link

Seven O'Clock Shout | Valerie Coleman

<https://youtu.be/uvBkdLqbKfw?si=AP715tBXI92tJI0i>

This is the virtual premier performance of the piece made by the Philadelphia Orchestra. I plan to show this video to the students after sharing the information above and allowing them to simply enjoy the piece and the unique aspects of a virtual performance. I plan to invite them to find the outlined sections listed above

by showing a written list on the board next to the video as a guide. I do also plan on inviting the students to join in to the shout section; making sure that they realize that it only lasts for about 12 seconds of the performance (from 4:20 to 4:32).

One more thing that I discover that my kids really liked was pointing out to them at the end of the video (pausing at the final chord) that the videos are arranged on the screen in the same map as an orchestra seating chart (that we have already looked at in a previous class). My students thought that was super cool.

JOHN WILLIAMS Main theme to Star Wars

JOHN WILLIAMS “Harry’s Wondrous World” from Harry Potter and the Philosopher’s Stone

I typically do not share anything about these two pieces. These are widely recognized by the students and I have found that they are typically exciting to the students on their own.

PYOTR ILYICH TCHAIKOVSKY Symphony No. 4, Movement II

MTT/SFS: Tchaikovsky Symphony 4 - 2nd mvmt

<https://youtu.be/83F2cK4gG0M?si=0Ltwi2Amf2Dp2Pqt> video link

This is the link to the YouTube video of the San Francisco Symphony that I have used in my class. I like to start the unit with this piece and use this video to teach/review the basics of an orchestra including the basic seating chart, the four instrument families, the conductor, etc. During the first viewing, I show up to only 3:24 to stop and discuss these items.

The camera angles in this video are great:

















- Students can clearly see the “rainbow shape” of the ensemble with the conductor in the center as well as the fact that the strings are the largest section.
- I also like that you can see the music stands because the students typically guess that the conductor is showing them what notes to play, but you can point out that the sheet music shows that. I do also point out the logical flaw

in it with so many different players but the conductor only has two hands!
 (This leads to showing them how to conduct a basic 2, 3 or 4 pattern in a later lesson.)

→ Featured instruments are individually shown.

In a second viewing or class period, you can watch the whole video for either form or instrument and family identification.

For instrument identification you can use your favorite instrument flash cards or the game board included here. You can run off two-sided copies with the pictures on one side and just the instrument names on the other. Have students mark, touch, or point to the instruments as they are featured during the video. I typically play games like this with clothes pins to pinch their answer around the edges of the card (if I laminate them), or have the students partner up and race to see who can point or touch first. Bingo tokens work well also. Play using the pictured side for an easier game and use the side with names only for the challenge round.

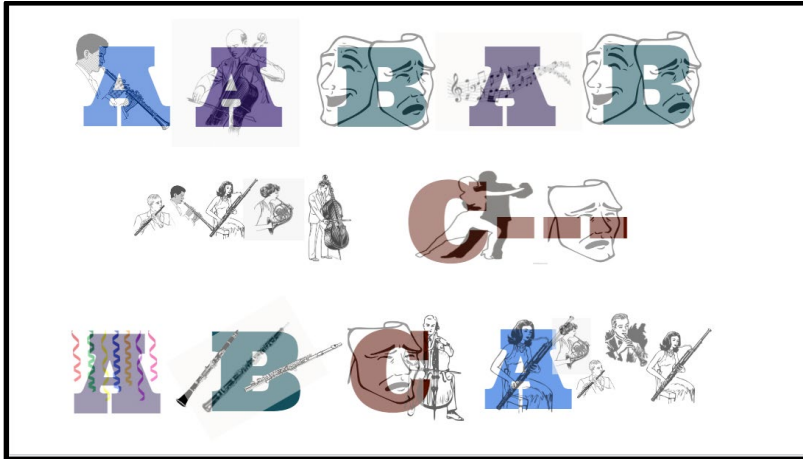
 Violin	 Flute	 Oboe	 Clarinet	 Bassoon
 Viola	Orchestra Instrument Finder			 Trumpet
 Cello				 Trombone
 Bass				 French Horn
 Timpani				 Tuba
	 Xylophone	 Snare Drum	 Cymbals	

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Timpani				Tuba
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To listen for form, here is my listening map to use to look at the basic form:

- 0:00-0:50 A = Oboe Solo with pizzicato accompaniment
- 0:50-1:35 A = Strings echo main theme
- 1:35-2:47 B = Dramatic and swelling theme material
- 2:47-3:24 A = Main theme woven with running note patterns
- 3:24-4:02 B = Dramatic theme again
- 4:02-4:23 Solo Featuettes - flute, oboe, bassoon, french horn, low strings
- 4:23-6:30 C = Dance section that turns dark and dramatic at 5:45
- 6:30-7:16 A = Main theme with curling whisps of notes

- 7:16-8:20 B = Interrupted by solo clarinet, oboe, and flute at 7:47
- 8:20-9:30 C = based on the dark and dramatic material from C
with cellos featured at 8:47
- 9:30-10:12 A = Bassoon Solo
- 10:12- end Pieces of A featuring horn, woodwinds, clarinet, and the final
bassoon solo



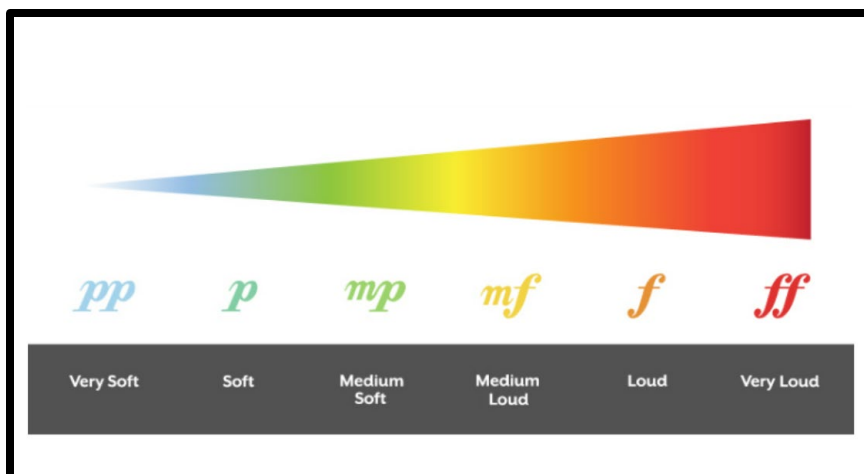
PYOTR ILYICH TCHAIKOVSKY **Symphony No. 4, Movement III**

MTT/SFS: Tchaikovsky Symphony 4 - 3rd mvmt

(<https://www.youtube.com/watch?v=e90IXc4gall>) video link

This piece is a great way to introduce “pizzicato” to the students. This is also the San Francisco Symphony version. I like to use this one in the very next class period to compare and contrast the dramatic bowing from the 2nd movement to the lightness of the pizzicato here. The camera again does a nice job of highlighting the featured instruments. You can use the Instrument finder game again with this one - perhaps on the challenge side with the words only.

This piece is also a fun one to use for the study of dynamics. You can print off copies of this dynamics card and have students point or move a bingo token/marking device along the continuum between *pp* and *ff* and the music is being played.



EDVARD GRIEG In the Hall of the Mountain King

This is a fun one! For this piece, teach your students the basic Hand Jive pattern with an additional ending to fit the Grieg. The students love doing this during class, and really love doing it during the concert event itself in front of the orchestra. I have included a video of myself to help you learn it. This is a Loom link video of how to do the hand jive and ending:

<https://www.loom.com/embed/e4c9bae1699b41e7bc23745a69e3265e>

Grieg - In the Hall of the Mountain King - Igor Manasherov, Moscow Philharmonic Orchestra
(https://youtu.be/vQ4gb6BMTfU?si=lfip9mqBjXh_0nGx) **Performance video**