

*P*ALM BEACH
SYMPHONY

GERARD SCHWARZ MUSIC DIRECTOR

Dale A. McNulty
Children's Concert Series

ONE SMALL STEP

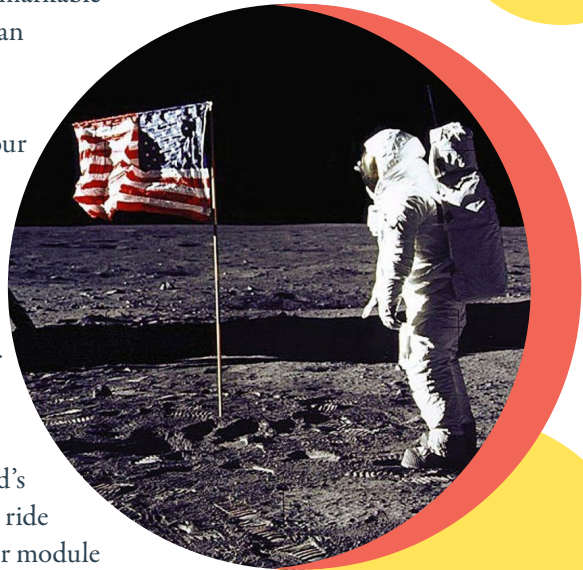
Curriculum Guide
2021-2022 Season



Over
fifty years ago, a brave
American man stepped out of a landing
craft onto the surface of the moon and made history.
It was an indelible moment of Milky Way magic, and the
Palm Beach Symphony is bringing a little bit of this remarkable
achievement to students of all ages with *One Small Step*, an
orchestra-and-dance program like no other.

With the help of the Demetrius Klein Dance Company and four
exciting pieces of all-American music, the orchestra presents an
interactive concert for elementary school students in which they
will literally take part in exploring such scientific concepts as the
Earth's rotation, gravity and telescope viewing. All this, while
thrilling to a powerful Copland fanfare, the soaring themes of
Star Wars and sharing the adventures of a very special resident of
Earth's satellite, Rocky de Luna, an inquisitive moon rock.

With a special narrative accompanied by the music of Copland's
A Lincoln Portrait, students will meet Rocky as she hitches a ride
with two friendly NASA astronauts on the Apollo 11 lunar module
en route back to planet Earth. Neil Armstrong and Buzz Aldrin show
Rocky some out-of-this-world views of the moon, help define the
moon's place in the solar system, describe how the moon
affects all life on Earth ... and leave Rocky with
a sense of wonder and pride in her
"rockdom."



Welcome to the Palm Beach Symphony Curriculum Guide

We look forward to welcoming you and your
students to take part in our 2021–22 Dale A.
McNulty Children's Concert Series, which has been
designed especially for 3rd to 5th-grade students.
This packet provides a number of resources to
help you get the most out of your concert-going
experience. The Palm Beach Symphony Education
Department has designed these materials in
accordance with both the Florida State Standards
and the Florida Department of Education Science
Curriculum standards.

We've endeavored to make these materials
as flexible as possible, so that they can be used
to fit a variety of different classroom contexts and
situations. In this Curriculum Guide, you will find
music and science lesson plans and resources,
biographies on the performers, background on the
composers and concert repertoire, key vocabulary
words, and evaluation methods.

For students to have the best experience
possible, we encourage you to have students take
part in all of the activities, and review the Concert
Etiquette Guide.

Table of Contents

Meet the Palm Beach Symphony	4
Meet the Maestro	5
Meet the Dancers	7
Instrument Family Activity	8
Curricular Expectations	10
Music Instrument Family Quiz	11
Lessons and Standards	12
Fun Facts	20
Vocabulary	21
Concert Etiquette Guide	22
About the Music	24
Surveys	26





Palm Beach Symphony is South Florida's premier orchestra known for its diverse repertoire and commitment to community. Founded in 1974, this 501(c)(3) nonprofit arts organization adheres to a mission of engaging, educating and entertaining the greater community of the Palm Beaches through live performances of inspiring orchestral music. Now in its 48th season, the orchestra is celebrated for delivering spirited

performances of expanded repertoire by first-rate musicians and distinguished guest artists.

Recognized by The Cultural Council for Palm Beach County with a 2020 Muse Award for Outstanding Community Engagement, Palm Beach Symphony continues to expand its education and community outreach programs with children's concerts, student coaching sessions and master classes, instrument donations and free public concerts.



Visit www.palmbeachsymphony.org for more information on our Music Education & Outreach programs and our full season of concerts and events.

Meet the Maestro

Internationally recognized for his moving performances, innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the All-Star Orchestra, Eastern Music Festival, Palm Beach Symphony and Mozart Orchestra of New York, and is Conductor Laureate of the Seattle Symphony Orchestra and Conductor Emeritus of the Mostly Mozart Festival. He is Distinguished Professor of Music; Conducting and Orchestral Studies of the Frost School of Music at the University of Miami and Music Director of the Frost Symphony Orchestra.

The All-Star Orchestra is an ensemble of top musicians from America's leading orchestras featured in 18 programs that have aired throughout the United States on public television, worldwide by online streaming and is the basis for their Khan Academy education platform that has already reached over six million students. The most recent program is in collaboration with the United States Marine Band adding three more programs. All programs are now released by Naxos on DVD and have been awarded seven Emmy Awards and the Deems Taylor Television Broadcast Award from ASCAP.

The summer of 2020 was Schwarz's 13th year at the artistic helm of the Eastern Music Festival, one of America's most important summer educational institutions bringing together world-renowned artists and exceptionally gifted worldwide young musicians. With more than 300 world premieres to his credit, Schwarz has always felt strongly about commissioning and performing new music. The Bonnie McElveen Hunter Commissioning Project with the Eastern Music Festival brings ten new world premieres from American composers to the festival over a period of ten years. Works by John Corigliano, Richard Danielpour, and Lowell



Lieberman are amongst premieres so far presented.

A prolific recording artist, Schwarz's total discography numbers over 350 on more than 11 labels. The Gerard Schwarz Collection, a 30-CD box set of previously unreleased and limited release works spanning his entire recording career, was released by Naxos in November 2017. His vast repertoire includes major 20th century ballets by composers Stravinsky, Strauss, Bartók, Ravel and Prokofiev, as well as multi-disc cycles of works by Schumann, Strauss, Wagner and Stravinsky. Schwarz's dedication to the promotion of American music is also represented with his pioneering cycles of 26 American symphonists such as William Schuman, David Diamond, Walter Piston, Paul Creston, Peter Mennin, Alan Hovhaness and Howard Hanson. In addition to his numerous recordings with the Seattle Symphony, he has also recorded with the Berlin Radio Symphony Orchestra, Czech Philharmonic, English Chamber Orchestra, Juilliard Orchestra, London Symphony Orchestra, Los Angeles Chamber Symphony, New York Chamber Symphony, Orchestre National de France, The Philadelphia Orchestra, Royal Liverpool Philharmonic, Tokyo Philharmonic and Eastern Music Festival.

A gifted composer and arranger, Schwarz now has an extensive catalogue of works recently adding *A Journey*, a large scale orchestral tone poem; his work for concert band *Above and Beyond*, premiered by The United States Marine Band and a new version of *Rudolf and Jeannette* also for that ensemble. A Poem was given its first performance by the Hartford Symphony; his Triptych for violin and cello was premiered at Bargemusic and his work for euphonium and band, based on *In Memoriam* and *Rhapsody for Cello and Orchestra* were premiered in Korea. *Adagio*, based on Webern's *Langsamer Satz* was premiered at the

Eastern Music Festival in July 2019.

Schwarz is also known for his operatic performances, having appeared with the Juilliard Opera, Kirov Opera, Mostly Mozart Festival, San Francisco Opera, and Washington National Opera, and has led 21 productions with the Seattle Opera.

A graduate of The Juilliard School, Schwarz joined the New York Philharmonic in 1972 as co-principal trumpet, a position he held until 1977. Schwarz's numerous previous positions include Music Director of New York's Mostly Mozart Festival, Royal Liverpool Philharmonic, Los Angeles Chamber Orchestra and New York Chamber Symphony, and Artistic Advisor to the Tokyo Philharmonic.

He completed his final season as music director of the Seattle Symphony in 2011, after an acclaimed 26 years—a period of dramatic artistic growth for the ensemble. He was instrumental in the building of Benaroya Hall; amassed a critically acclaimed discography of more than 140



recordings, numerous television programs and concert broadcasts; implemented music education programs including new series and the successful Soundbridge Center; and significantly increased audience attendance.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including nine Emmy Awards, fourteen GRAMMY nominations, eight ASCAP Awards and numerous Stereo Review and Ovation Awards. He holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by Musical America and has received numerous honorary doctorates. The City of Seattle recognized his outstanding achievements and named the street alongside the Benaroya Hall "Gerard Schwarz Place," and the State of Washington gave him the honorary title of "General" for his extraordinary contributions as an artist and citizen. His book, "Behind the Baton" was released by Amadeus Press in March 2017.

Meet the Narrator

Brenda Alford is a highly respected, award-winning vocalist, recording artist, songwriter, educator, author, and actress, as well as the owner and C.E.O. of her own company, Brenda Alford, L.L.C. Born in Baltimore, Maryland, she has performed in concert in a wide range of settings, including the South Miami Dade Cultural Arts Center, the first Miami Downtown Jazz Festival, Festival Miami, Baltimore's Artscape, National Public Radio, The Delaware Grand Opera House, the Meyerhoff Symphony Hall (Baltimore, Md.), and numerous jazz clubs, universities, and houses of worship in the U.S and abroad. She also appeared



in two movies, Jon Waters' original "Hairspray" and Barry Levinson's "Avalon." Brenda is one of only a handful of vocalists ever chosen to record with jazz piano legend Horace Silver on the Blue Note Record label, and has performed with many other jazz luminaries as well, including Ella Fitzgerald's bassist, Keter Betts, Tommy Flannigan, Ron Carter, Al Foster, Flip Phillips, and more. Admired and encouraged personally by Ella Fitzgerald, Carmen McRae, Betty Carter, and Abbey Lincoln, Brenda celebrates this, the 40th year since she first stepped into the world of entertainment with a new recording, "Messages... Songs for the Soul."

Meet the Dancers

Demetrius Klein

Demetrius Klein is a performer, choreographer, and teacher. His 501c3 non-profit arts organization, DKDC/DIY Projects, is committed to the creative process and to producing dance works of uncompromising integrity in traditional and non-traditional settings.

Since forming the Demetrius Klein Dance Company in 1986, Demetrius Klein has made a significant impact on the world of dance—performing, creating and teaching in Palm Beach County. Mr. Klein has presented over 80 works on the stages of major regional venues, nationally and internationally. He and his diverse company members continue to break new ground by actively pursuing and engaging new dance



audiences by rehearsing and performing in public places.

Mr. Klein was named 1998–1999 Fellow of the John Simon Guggenheim Foundation. He has received three choreographic fellowships from the state of Florida, the Hector Ubertalli Award for Artistic Excellence from the Palm Beach County for the Arts, and a National Endowment for the Arts Choreographic Fellowship. His work has been commissioned by Ballet Florida, the Wexner Center, Jacobs Pillow, Southeastern Center for the Contemporary Arts, The Florida-Brazil Festival, Danza Del Lobo, Minnesota Dance Alliance and, most recently, the Downtown Development Authority of West Palm Beach.

Julie Williams

Julie Williams danced under Colleen Dabill before becoming a dance major at Palm Beach Atlantic University and dancing under Demetrius Klein. Her years at PBAU were filled with various performances, most notably as the “Peace” solo in the dance ensemble’s repertoire work of Jose Limon’s “There is a Time.” Julie has danced in Demetrius Klein’s popular works including “Prayer Cycle” and “Messiah” as well as numerous new works, and has

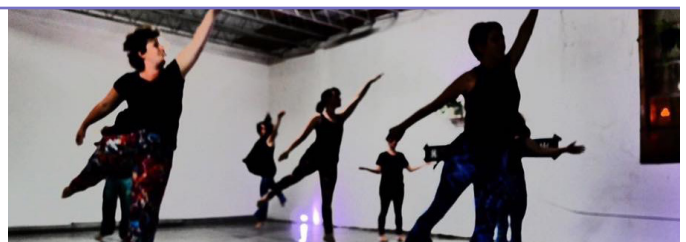
danced as a member of the Demetrius Klein Dance Company since 2016.

When she is not dancing she is working as a NICU nurse and loves to travel as much as she can.



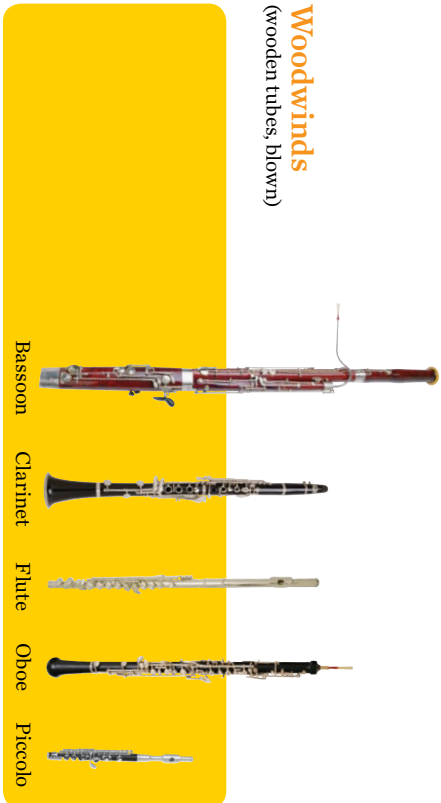
Kristen Vencel

Kristen Vencel serves as Rehearsal Director with Demetrius Klein Dance Company. She earned her Bachelors of Arts in dance at Palm Beach Atlantic University and has enjoyed cross-cultural studies in dance internationally. In addition to dancing, Vencel is also a filmmaker and homeschooling mom of four. Dance is part of her expression, her worship, and the depths of who she was made to be. You can connect with her on social media @iamkristenvencel and learn more about Demetrius Klein Dance company at diydance.org.



Orchestra Organizer

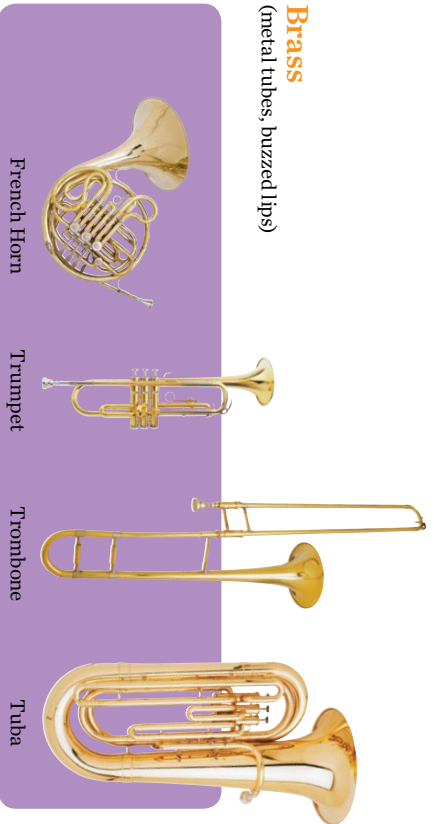
Woodwinds
(wooden tubes, blown)



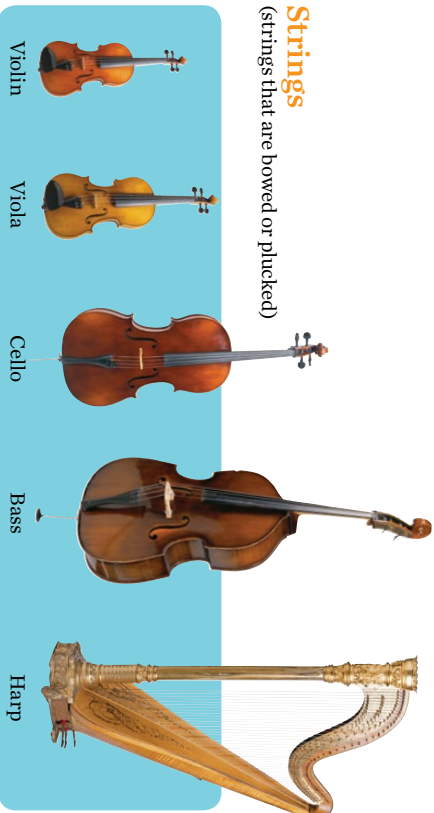
Percussion
(struck, shaken, or scraped)



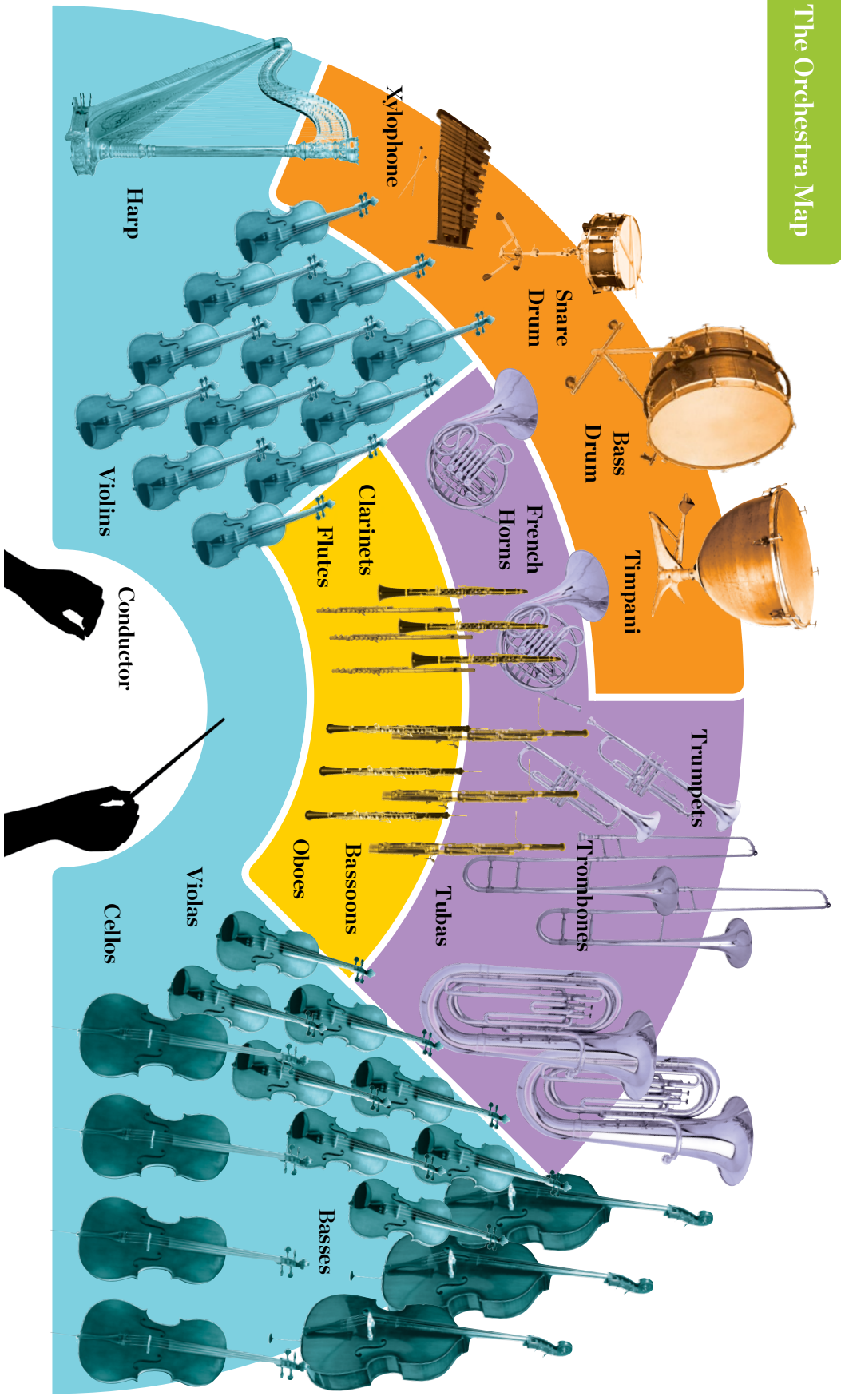
Brass
(metal tubes, buzzed lips)



Strings
(strings that are bowed or plucked)



The Orchestra Map



Curricular Expectations

- Students will:**
- Recognize a variety of sound sources
 - Identify instruments within the percussion family of orchestral instruments
 - Recognize and classify various instruments
 - Listen to some different types of orchestral sounds
 - Describe how different timbres create different instrument sounds
 - Recognize different instrument sounds and understand the four categories that they fall into (woodwind, brass, stringed or percussion)

- Procedure**
1. Open the lesson with a discussion about what the word “family” means. Take all answers from students. Help lead the discussion towards the four families of musical instruments. In this case, “family” means a group of instruments that have similarities to each other. The students will discover what those similarities are by looking and listening
 2. Post the Instrument Families graphics up at the front of the class, and pass them around so every child can see them. Starting with the String family, ask students to look for ways in which the instruments “look alike.” Make four columns on a chart, so that you can write down their observations for each family.
 3. Have students watch the following videos so they can see and hear all of the instruments being played:

Strings: https://www.youtube.com/watch?v=MP2_6OLummA

Woodwinds: <https://www.youtube.com/watch?v=KEt1Mm8sSkA>

Brass: https://www.youtube.com/watch?time_continue=4&v=yE0aSxziNdY

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

Teacher’s “Cheat Sheet” to be used with the following activity:
https://www.sandiegosymphony.org/static/media/uploads/Education/YPC/1819ypc01_learningguide_sciencesound.pdf

Music Instrument Family Quiz

Distribute the following worksheet and have students match up the instrument name to its photo. Categorize the following instruments into the correct family.

Write **S** for Strings
Write **W** for Woodwind
Write **B** for Brass
Write **P** for Percussion

- Flute _____
- Violin _____
- Clarinet _____
- Trombone _____
- Bass Drum _____
- Timpani _____
- Bassoon _____
- Cello _____
- Trumpet _____
- French Horn _____
- Cello _____
- Tuba _____
- String Bass _____
- Oboe _____
- Viola _____
- Xylophone _____

Florida State Standards:

[MU.4.C.1.2](#) Describe, using correct music vocabulary, what is heard in a specific musical work.

[MU.4.C.1.3](#) Classify orchestral and band instruments as strings, woodwinds, brass, percussion, or keyboard.

[MU.4.H.1.2](#) Describe the influence of selected composers on the musical works and practices or traditions of their time

One Small Step

GRADE LEVEL: 3rd – 5th Grades

School Name:

Date:

UNIT LESSON: Music Listening Reflection

ESSENTIAL QUESTION(S):

- In what ways can you describe, develop, or discuss effective listening strategies and describe how they can support appreciation of musical works?
- How can music communicate a mood or remind you of a person, place, or thing through effective listening strategies?
- How does energy have the ability to cause motion or create change?

<p>ART STANDARD(S): <i>(C-Palms)</i></p> <p>MU.3.C.1.1 Describe listening skills and how they support appreciation of musical works.</p> <p>MU.4.C.1.1 Develop effective listening strategies and describe how they can support appreciation of musical works.</p> <p>MU.5.C.1.1 Discuss and apply listening strategies to support appreciation of musical works.</p>	<p>FLORIDA STANDARD(S) & NGSSS: <i>(C-Palms)</i></p> <p>SC.3.P.10.2 Recognize that energy has the ability to cause motion or create change.</p> <p>SC.4.P.10.3 Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.</p> <p>SC.5.P.10.2 Investigate and explain that energy has the ability to cause motion or create change.</p>
<p>ART CONTENT LEARNING GOAL:</p> <p>Students will engage in focused listening and respond creatively to what they hear.</p> <p>They will also use appropriate music vocabulary such as tempo, beat and dynamics while discussing the pieces.</p>	<p>CORE CONTENT LEARNING GOAL:</p> <p>Students will be able to recognize that energy has the ability to cause motion or create change.</p> <p>Students will be able to explain how sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrate.</p> <p>Students will be able to explain that energy has the ability to cause motion and create and change.</p>
<p>3rd Grade: I can describe listening skills and how they support appreciation of musical works.</p> <p>4th Grade: I can investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.</p> <p>5th Grade: I can discuss and apply listening strategies to support appreciation of musical works.</p>	
<p>VOCABULARY: Instrument families, strings, woodwinds, timbre, dynamics, tempo, sound, brass, strings, mood, vibration.</p> <p>TECHNOLOGY & MATERIALS: Internet, projection screen, YouTube, white/chalk board and marker/chalk.</p>	

LESSON:

1. Ask students that if listening to music make them think of a picture, a story, or a feeling. Tell them that music can sometimes us imaginations create stories in our minds.
2. Ask students if their moods change when listening to music.
3. Ask students to describe how it makes them feel or show it with their bodies.
4. Explain to the students that they will be listening to the piece "The Fanfare for the Common Man" by Aaron Copland. <https://www.youtube.com/watch?v=ZdqjcMmjeaA>
5. After listening to the piece, talk about how the music made them feel, and write some of the words they use on the board.
6. Ask the students if the music is mostly loud or mostly soft (dynamics), mostly fast or slow (tempo), or steady or uneven (beat). Talk about what instruments they saw in the video performance. Put their answers in a Venn diagram on the board.
7. Listen again and ask students to try to show the mood of the music through body movement.
8. Repeat the mood and movement exercises with the piece "Fanfare for the Uncommon Woman" by Joan Tower <https://www.youtube.com/watch?v=AYZpwqmknwk>
9. Discuss the similarities and differences between the two pieces. Dynamics, instruments, tempo, and beat. Discuss the title of the pieces and the composer. Why do you think the composers chose to write these pieces? Give them these titles and why?
10. Start a discussion about how brass instruments make a sound. As with all brass instruments, sound is produced by blowing air through closed lips, producing a "buzzing" sound into the mouthpiece and starting a standing wave vibration in the air column inside the instrument. Ask the students if any of them play a brass instrument and explain how energy has the ability to cause motion or create change.
11. Show students House of Sound demonstration video
12. <https://www.youtube.com/watch?v=9Dp2n-MouKU> ASSESSMENT

ASSESSMENT:

Music listening reflection worksheet.

ESOL STRATEGIES:

Body movement, Use of visuals.

5E Lesson Plan - Oreo Moon Phases



Subject / grade level: 4th Grade Earth Space Science

Materials: NASA photos, moon phases diagram, moon phases data sheet, Oreo cookies (8 per student), paper plates, napkins, plastic knives, markers (one per student)

NGSSS Benchmark: SC.4.E.5.2

Lesson Target: Students will recognize that the changes in the moon's appearance are caused by its orbit around Earth and our perspective of it as it orbits. Students will identify each phase by name and determine where the phase falls in the moon cycle.

THE 8 PHASES OF THE MOON:

1. New moon
2. Waxing crescent
3. First quarter
4. Waxing gibbous
5. Full moon
6. Waning gibbous
7. Last quarter
8. Waning crescent

ENGAGE:

- Show photos of every moon phases to students
- Ask
 - Does the moon create its own light?
 - Why does the moon appear to light up?
 - Have students ever seen the moon change shape?
 - If so, what shapes have students seen?
- Discuss Oreo project and pass out materials to students

EXPLORE:

- Have students use cookies to represent the phases of the moon as viewed from earth. They should use their notes as reference material.
- As the moon and earth move, we see different amounts of the moon's surface illuminated by sunlight. Using the cookies, the sunlit part of the moon will be represented by the white icing and the dark side of the moon will be the chocolate part of the cookie.
- To contrast with their visual aids, tell the students that you will now create a view of the moon from the sun. This cookie should only show a full view of white icing. Students should see that the view of the moon from the sun does not change as it is always illuminated.

EXPLAIN:

- Have students carefully separate the cookies and shape the icing into representations of the moon phases and place the cookies on the handout [Phases of the Moon Activity.doc](#).

- The teacher will observe and ask questions.

ELABORATE:

- Students will draw, label and explain the phases of the moon and answer the questions on the handout.

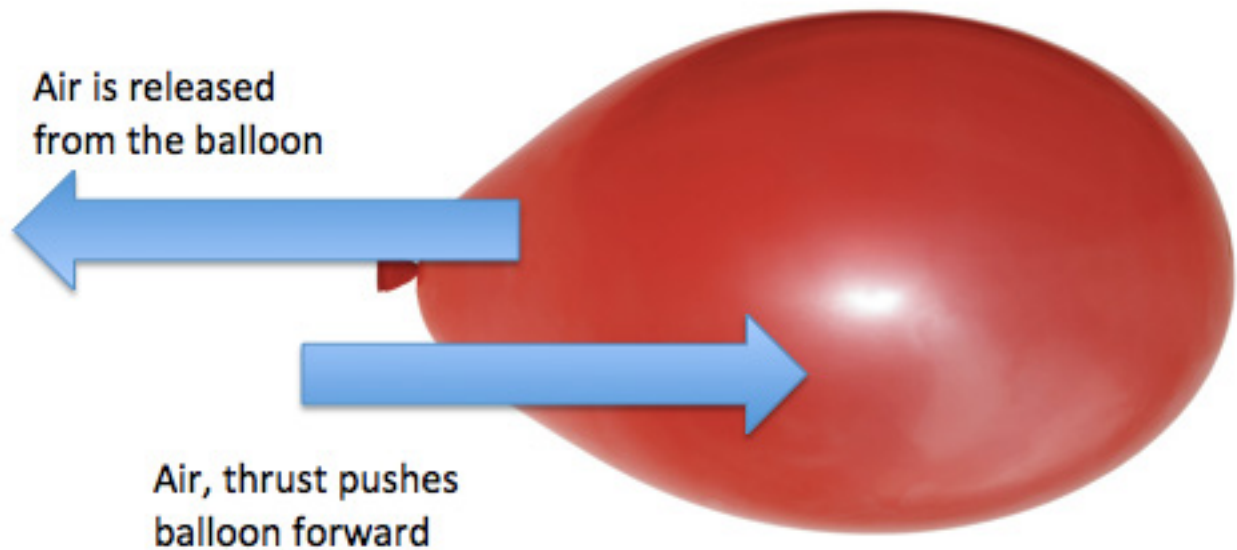
EVALUATE:

- The students will demonstrate their knowledge of moon phases by creating the moon phases using cream filled chocolate cookies. Students will also complete a moon phase handout depicting the placement of the moon, earth, and sun.

The teacher will walk around the room observing students create their moon phases using the cookies and provide feedback about their accuracy.

Activity — Lift Off

Materials needed: Balloons



Rockets carry astronauts, satellites, and space probes into outer space. Using a balloon, show students how a rocket blasts off from earth.

1. Blow the balloon up but do not tie the end of it. Instead, hold it between your fingers.
2. Let the balloon go facing upwards towards the ceiling. The balloon will move forward due to the air rushing out of the balloon. When a rocket is launched into space, a stream of hot gases spurts out of its base, down towards earth. The rocket is then pushed upwards and blasted into space, just like the balloon!

FLORIDA STANDARD(S)
(C-Palms)

SC.4.E.5.2 Describe the changes in the observable shape of the moon over the course of about a month.

SC.4.E.5.3 Recognize that Earth revolves around the Sun in a year and rotates on its axis in a 24- hour day. SC.4.P.10.1 Observe and describe some basic forms of energy, including light, heat, sound, electrical, and the energy of motion.

SC.4.E.5.4 Relate that the rotation of Earth (day and night) and apparent movements of the Sun, Moon, and stars are connected.

SC.4.E.10.2 Investigate and describe that energy has the ability to cause motion or create change.

S.C.4.P.10.3 Investigate and explain that sound is produced by vibrating objects and that pitch depends on how fast or slow the object vibrates.

SC.4.E.5.5 Investigate and report the effects of space research and exploration on the economy and culture of Florida.

National Core Arts Standards

Creating:

Anchor Standard #1 - Generate and conceptualize artistic ideas and work.

Responding:

Anchor Standard #8 - Students will interpret intent and meaning in artistic work.

Connecting:

Anchor Standard #11 - Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Fun Facts!



- You cannot eat chips in space because the crumbs would float everywhere and damage equipment.
- On the International Space Station urine gets recycled back into drinking water.
- If you drank a fizzy drink, you might burp liquid, as due to microgravity, gas does not rise to the top and therefore separate from liquid. So if you burped the gas up, the liquid would come with it.
- The word astronaut is Greek for 'Star Sailor'.
- Most astronauts grow up to two inches taller as a result of being in space.
- It is estimated that 600 million people watched Neil Armstrong and Buzz Aldrin walk on the Moon on television.
- Astronaut John Glenn became the U.S. Senator from Ohio where he served from 1974 to 1999.
- Alan Shepard became famous for hitting a golf ball while on the Moon.
- The selection process for NASA takes 18 months, and of the thousands of applications received, only 8 - 14 individuals will get the opportunity to become an astronaut.
- When astronauts go to sleep, they have to attach themselves to something so they don't float around and bump into anything. Crews usually sleep in sleeping bags in a crew cabin big enough for one.
- Exercising in space is essential for preventing bone and muscle loss. On average, astronauts exercise for two hours a day. Because of microgravity, equipment has to be specially designed for use in space.

46 Out Of This World Facts About Astronauts. (2019, May 02).

Retrieved from <https://www.factinate.com/things/45-world-facts-astronauts/>

VOCABULARY

Key Music Vocab. Words	Key Science Vocab. Words	Key Dance & Science Words
Beat	Apollo 11	Axis
Brass	Astronaut	Energy
Composer	Earth	Force
Conductor	Edwin "Buzz" Aldrin	Gravity
Dynamics	First quarter	Motion
Harmony	Full moon	Orbit
Melody	Last quarter	Revolution
Meter	Light	Rotation
Instrumentation	Lunar	Shadow
Orchestra	Michael Collins	Sound
Percussion	Moon	Telescope
Rhythm	Moon phases	Weight
Strings	NASA (National Aeronautics	
Symphony	and Space Administration)	
Tempo	Neil Armstrong	
Time Woodwinds	New moon	
	Planet	
	Reflect	
	Rock	
	Solar system	
	Space exploration	
	Star	
	Sun	
	Temperature	
	Universe	
	Waxing crescent	
	Waxing gibbous	
	Waning gibbous	

Concert Etiquette Guide

A classical concert is a very special type of performance. As an audience member, there are things you and your students should know and do to make the concert experience enjoyable for yourself and others around you. These rules are called concert etiquette.

Even though the One Small Step performance will be viewed virtually, please review the following concert etiquette with your students which they can follow for any type of performance they attend, regardless of it being live or virtual. Some items are specific to this program, but generally, most of the items are appropriate manners needed to attend any orchestra concert and will make the concert experience more enjoyable for everyone.



Before attending the concert:

- Discuss the program resources with your teacher.
- Do not bring or eat food or drink.
- Do not wear hats or caps as others may not be able to see around it.
- Plan your restroom time – go before the concert or during intermission if possible.
- Turn off your cell phone and other electronic devices.

When you arrive at the concert hall:

- Arrive early and enter the concert hall quietly.
- You may talk quietly at your seat only until the concert begins.
- As the orchestra musicians warm up, listen carefully and see if you can hear the different instrument families of the orchestra (strings, woodwinds, brass, and percussion).
- In the *One Small Step* performance, there are 52 performers on stage:

- **1 conductor**
- **1 narrator**
- **1 special guest**
- **3 dancers**
- **21 string musicians** (*violin, viola, cello, double bass*)

- **11 brass musicians** (*French horn, trumpet, trombone, tuba*)
- **5 percussion musicians** (*timpani, bass drum, snare drum, gong, vibraphone, bells, etc.*)

- **1 harpist**
- **8 woodwind musicians** (*flute, oboe, clarinet, bassoon*)

- Right before the orchestra performs, you will see the concertmaster stand up and tune the orchestra.
 - When the conductor enters, this is your cue to applaud.
-

During the concert:

- Refrain from talking, moving around and making distracting gestures, and coughing.
 - Make sure to listen carefully to your cue words “gravity, telescope, rotation,” so you know when to participate in the performance.
 - Listen and let your imagination and emotions move along with the music and the story.
 - Look at the conductor’s arm movements to hear what type of reaction he gets from the orchestra with each new gesture.
 - Listen for instrument solos and see if you can tell which instrument is making which sound.
 - Listen for loud and soft parts, fast and slow parts in the music.
 - At the end of the performance, the conductor will lower both arms, turn around and face you. Clap to show your enthusiasm! If you really enjoyed the performance you can shout out “BRAVO” in appreciation of the performers (musicians, conductor, dancers, and the narrator.)
 - Have fun!
-

After the concert:

- Gather your belongings before leaving the concert hall.
 - Discuss your concert going experience with your teacher and classmates.
 - Talk to your friends and family about your experience attending Palm Beach Symphony’s performance of *One Small Step*.
-

Suggested videos on Concert Etiquette for students:

A short guide to concert etiquette...learn how to attend concerts like a pro! - <https://www.youtube.com/watch?v=etKMvzjASFk>
Proper Concert Etiquette - <https://www.youtube.com/watch?v=BjVbziBLDxk>

About the Music

Below are important historical facts about the music you will hear performed by Palm Beach Symphony in *One Small Step* and three American composers who wrote them. This is referred to as Program Notes in a concert program.

AARON COPLAND (1900-1990)

Fanfare for the Common Man

What makes classical music sound American? Aaron Copland was the first composer to find a really successful answer to that question.

The son of Jewish immigrants from Lithuania, Copland (pronounced COPE-lind) was born in 1900 in Brooklyn, New York. As a young man, he studied in Paris, France, where the best modern composers lived at the time. Copland's real breakthrough came in the 1930s, when he began to write music inspired by the scenery and people of rural America. He composed one ballet about a famous outlaw in the Southwest (*Billy the Kid*), another about cowboys on a ranch (*Rodeo*), and a third about pioneers in the mountains (*Appalachian Spring*).

Copland wrote *Fanfare for the Common Man* in 1942, after the United States entered World War II. Fanfares had existed for hundreds of years before Copland—they were short pieces of music usually played by trumpets or other brass instruments, sometimes joined by percussion—but they were usually played for important people like kings, presidents, and military officers. Copland's music sent a message that all the little people were important, too, from the young soldiers fighting the war to the ordinary citizens who paid taxes and worked to keep the country moving.



Lincoln Portrait

The same year that Copland composed *Fanfare for the Common Man*, he wrote a longer piece for orchestra inspired by Abraham Lincoln, the president who abolished slavery and guided the United States through the Civil War. In *Lincoln Portrait*, a narrator joins the orchestra to read quotations from Lincoln's famous speeches, including the Gettysburg Address. The music, speeches and descriptions of the man himself combine to form a new kind of portrait, using sound instead of paint or a camera.

Like the Fanfare, *Lincoln Portrait* relies on pure and simple musical ideas. Just as you might use the primary colors of red, yellow and blue to paint a very bright and clear image, Copland started with basic themes and combined them to make all sorts of colorful effects, like how red and yellow combine to make orange. He also included quotations from American songs that have been popular since Lincoln's time, making this music feel even more classic and familiar.



JOHN WILLIAMS (*Born 1932*)

Star Wars Suite

When John Williams was born in 1932, movies with sound had only been around for a few years, and Hollywood directors were just figuring out how composers could improve their films. The first composers to become stars of film scoring came from Europe, and many had started their careers writing big, dramatic operas using enormous orchestras.

After finishing music school, Williams worked his way up in Hollywood, learning under those great European composers. He went on to become the top film composer in history, creating some of the most memorable themes of the last fifty years. It is hard to imagine what *Jaws*, *E.T.*, *Raiders of the Lost Ark*, *Jurassic Park* or the *Harry Potter* movies would be without Williams' music, among the many credits that have led to his 51 Oscar nominations.

Of all the films that Williams has worked on, the one he is most famous for is *Star Wars* from 1977. In music such as the opening theme, with its rising trumpet melody, Williams takes an old-fashioned orchestra on a wild, futuristic ride.



JOAN TOWER (*Born 1938*)

Fanfare for the Uncommon Woman

There have been extraordinary women composing great music for centuries, but it has been pretty much impossible for them to get the same respect as their male peers. Joan Tower, now in her eighties and still at the top of her game, was one of the first women to be seen as a leader among American composers. Thanks to her and other pioneers, more young women than ever before are establishing strong careers as composers.

Taking inspiration from Aaron Copland—and also poking fun at his title—Tower wrote the first part of *Fanfare for the Uncommon Woman* in 1986, dedicating it “to women who take risks and who are adventurous.” Her own adventurous approach to the orchestra shows how the traditional fanfare can move in fresh new directions, pushing an old art form into an exciting future.

Palm Beach Symphony 2021–2022 *One Small Step*

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Teacher Survey

School Name: _____

Teacher Name: _____

Email: _____

Number of Students: _____

Date of Virtual Performance and Q&A attended: _____

Please rate the following:

Scale: 5–superior 4–good 3–satisfactory 2–fair 1–poor

Teacher Virtual Concert Experience: _____

Student Virtual Concert Experience: _____

Curriculum Guide Materials: _____

Connection to your curriculum: _____

Please answer the following:

Curriculum:

1. What did you find most helpful about the curriculum guide?

2. What information or activity would you have liked to be included in the curriculum guide?
Please provide specific details.

Performance:

3. What did your students talk about the most and find interesting about the performance?

4. What new aspects about or changes in the performance do you believe would have provided additional learning experiences for your students?

5. What were some of your favorite elements of the One Small Step Performance?

6. Will you take your classes to attend another Palm Beach Symphony children's performance in the future?

Pre & Post Concert Student Survey

Please fill out the pre-concert survey **BEFORE** the concert and the post-concert survey **AFTER** the concert.

Teacher Name: _____

School: _____

Date: _____

Circle if the following is the pre or post survey.

PRE SURVEY

POST SURVEY

1. Who was the 1st man to walk on the moon?

- a. Buzz Aldrin
- b. Neil Armstrong
- c. Michael Collins

2. About how long does it take the moon to orbit earth, making one revolution?

- a. 27 days
- b. 14 days
- c. 60 days

3. What was the name of the lunar module that landed on the moon?

- a. Snoopy
- b. Eagle
- c. Falcon

4. It takes the earth about 365 days to revolve around:

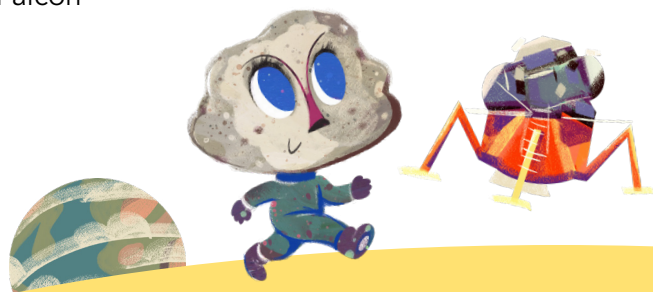
- a. the sun
- b. the moon
- c. the solar system

5. People and objects fall quickly to the ground when the amount of gravity:

- a. is high.
- b. is low.
- c. is the same.

6. I can demonstrate the level of gravity of the moon by:

- a. playing musical notes very slowly.
- b. taking 30 minutes to walk from my seat to the front of the class.
- c. doing both of the above.



Acknowledgments

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