

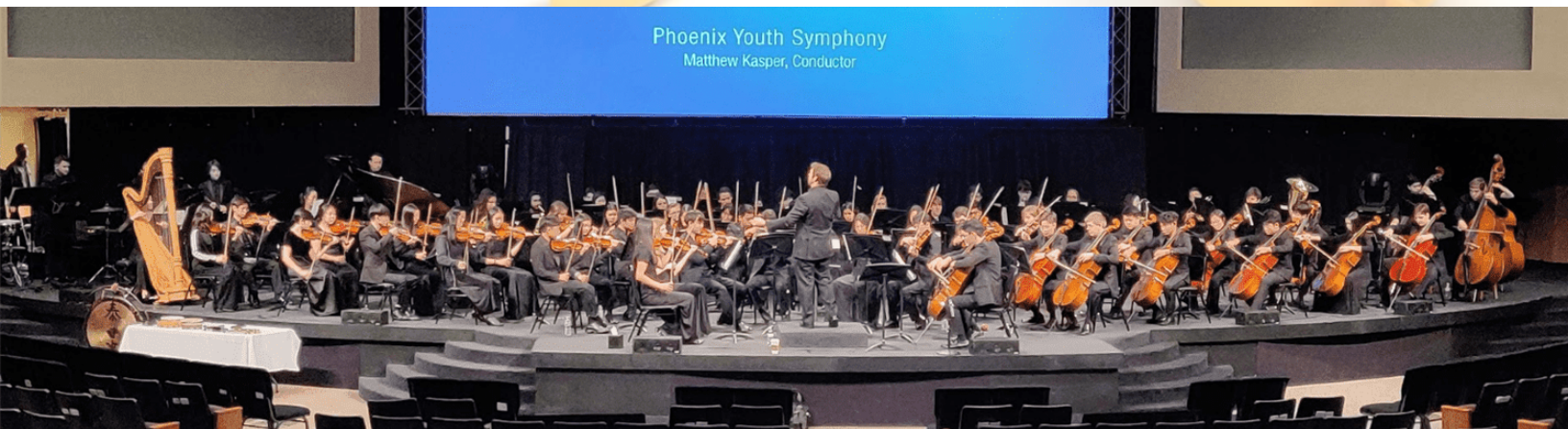
PYSO 70TH
Anniversary
Season



SCORING THE STORY:

Telling Stories with the Orchestra

Phoenix Youth Symphony
Matthew Kasper, Conductor





PYSO MUSIC MEMORY CONCERT

February 7, 2023

Scoring the Story

Telling Stories with the Orchestra

About the Concert

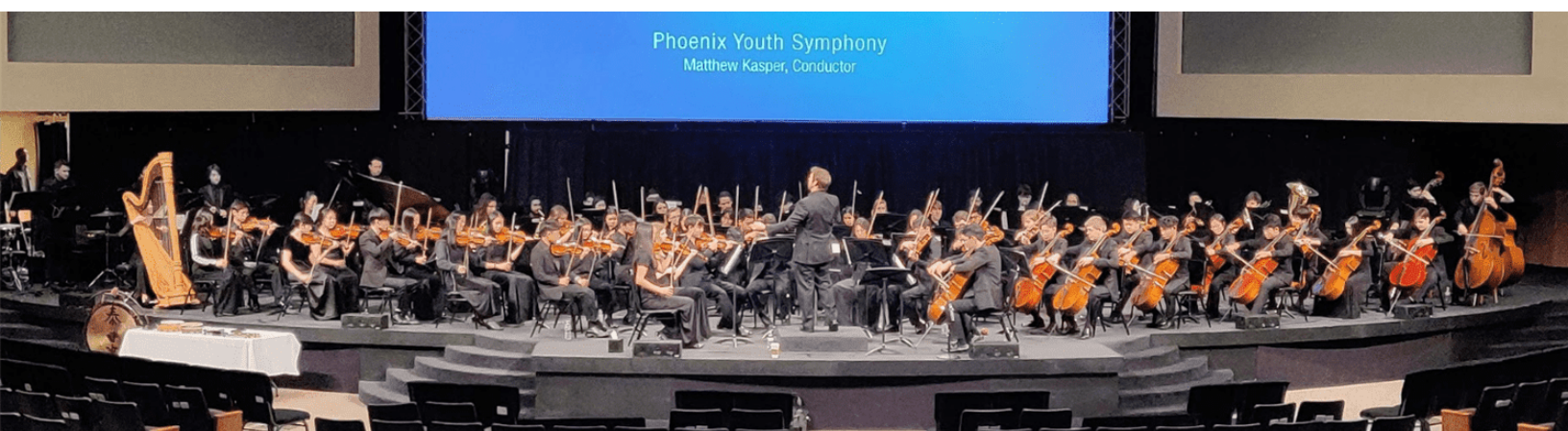
Scoring the Story is a special Phoenix Youth Symphony Orchestras *Music Memory* concert, introducing students to the Orchestra by exploring pieces written by composers to “score” or accompany, stories written for the stage and screen. Throughout this concert, students will hear orchestral music written to tell stories in movies, operas, musical theater, and ballet.

As you’ll notice in this concert, the music demonstrates a wide variety of places, characters, actions, and scenes, and uses all the instruments of the orchestra to help tell their stories. In this packet, you’ll find activities that help students engage with the music before the concert, giving them insight in to the stories they’ll hear in the concert.



Definition:

SCORE: *Music written to accompany a play, film, opera, or ballet.*





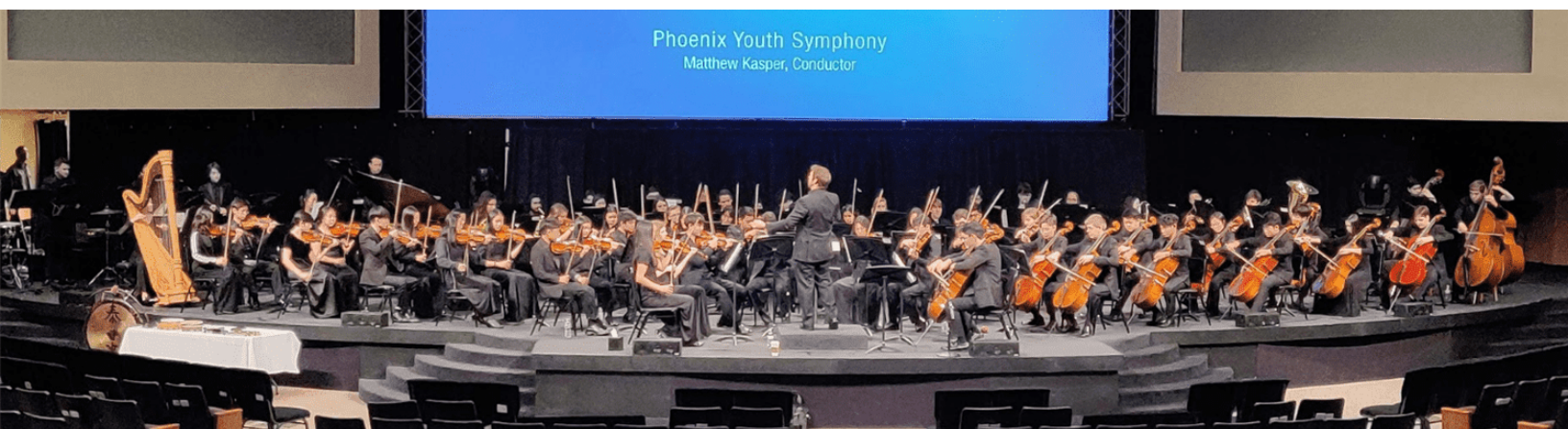
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About the Phoenix Youth Symphony Orchestras

The Phoenix Youth Symphony Orchestras are a group of instrumental ensembles made up of music students from around the Valley. The best players belong to the **Symphony Orchestra**, who you'll hear on the Music and Memory Concert on February 7th. You can introduce your students to the orchestra using some of the videos below, featuring the PYSO Conductor, Artistic, and General Director Matthew Kasper!

Click the link below for a video to help you understand what an orchestra is:
[The Orchestra](#)

Click the links below to learn about the leader of the orchestra: The Conductor
[What is a conductor?](#)





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About the Conductor

The Phoenix Youth Symphonies are lead by Artistic Director, Matthew Kasper, who will be the **Conductor** on the Music Memory Concert on February 7. Maestro Kasper has been conducting the Phoenix Youth Symphony for five years, and has been a driving force to expand the orchestra's season and footprint in the community. He has been instrumental in cultivating relationships with other arts organizations in Phoenix including forming an assistant conductor program with the Arizona State University School of Music, serving as a partner organization for the Arizona Piano Institute and collaborating with the Ballet Arizona school for education programs and full length ballet performances with The Phoenix Youth Symphony Orchestras. Learn about how Maestro Kasper became a conductor by watching the video linked under his photo!



Matthew Kasper
Conductor

[How do you become a conductor?](#)



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About the Composers

The Symphony Orchestra will perform music from five different composers on the Music Memory Concert. All of these composers wrote important pieces of music for Opera, Ballet, Film, or Musical Theater, and you'll hear some of their best and most-loved pieces. Find more information about the composers by clicking the pictures below.



Leonard Bernstein

[What is a
composer?](#)



Pyotr Ilyich Tchaikovsky



John Williams

[What's it like
to be a
composer?](#)



Georges Bizet



Erich Korngold



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Activity 1: Overtures & Preludes

Teacher Notes: The first two pieces you will hear on the concert will be from **operas**: The **Overture** to *Candide*, written by Leonard Bernstein, and the **Prelude** to *Carmen*, by Georges Bizet. An **opera** is a stage-play that is mostly set to music. Most of the story is told through songs called *arias*, and in some styles of opera even the speaking is set to music!

At the beginning of an opera, a composer will often write a piece of music called an **Overture** or **Prelude**, which helps set the mood for the play. The music might have a particular mood, like funny, sad, gleeful, or somber depending on the story of the opera. In the case of *Candide*, Bernstein decided to write a type of overture that includes music from later in the opera. In the opera *Carmen*, Georges Bizet wrote a **Prelude** that similarly surveys pieces that come later in the opera. In this activity students will listen to songs from the operas *Candide* and *Carmen* and then listen for them in their respective **Overture** and **Prelude**.

Definition:

OPERA: A stage-play in which most of the storytelling is set to music, and consists of a collection of songs, called arias.

What's the difference between an Overture and Prelude?

While both pieces typically come at the beginning of an opera, an overture will typically have a variety of tempos (speeds), while Preludes are typically shorter and have one tempo.

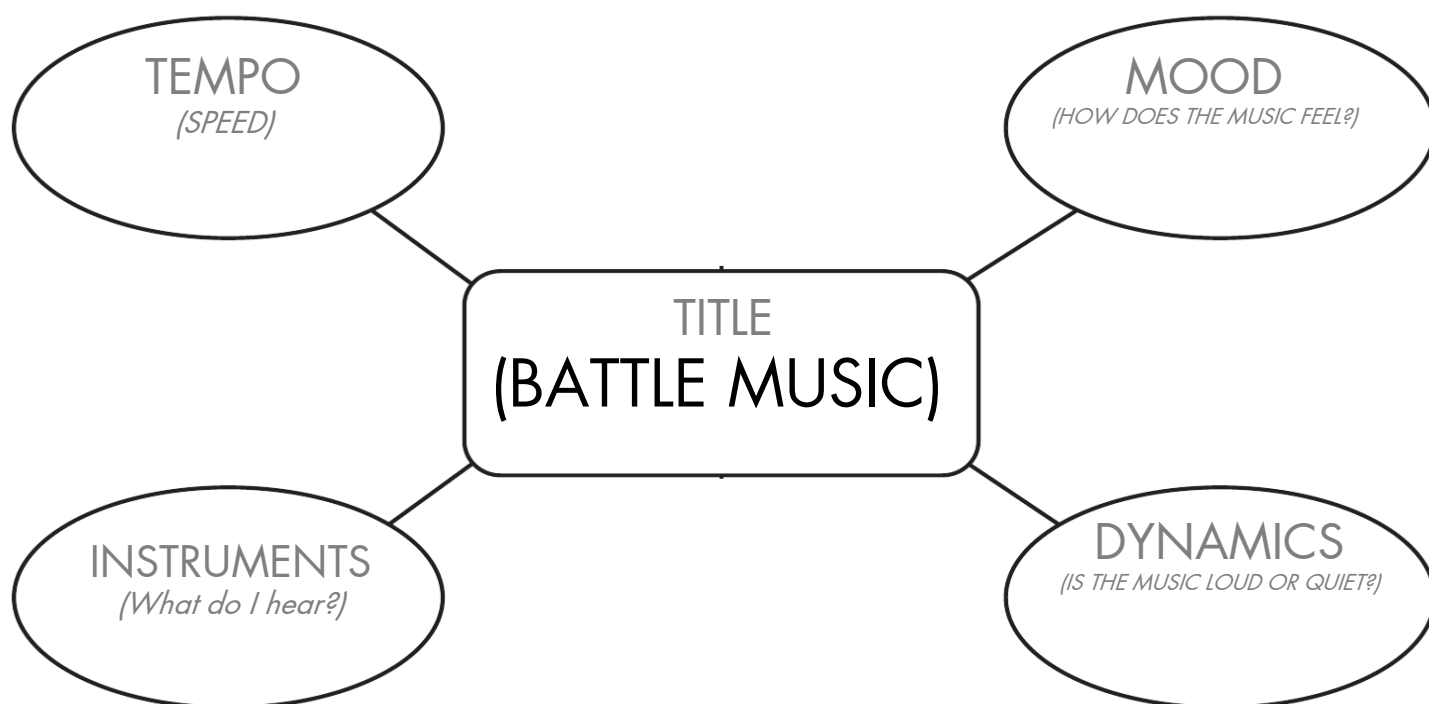


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Activity 1: Overtures & Preludes

Activity 1a: Listen to the musical examples from the opera *Candide*, and use the bubble map below to guide a conversation with students in describing the piece (in addition to the Battle Music, consider the other two). After listening to each piece, listen to the recording of the Overture to *Candide*, and challenge students to listen for each of the pieces. Students can indicate that they hear each of the three pieces by doing the listed gestures in Activity 1b.

BATTLE MUSIC: [Link to YouTube](#)
OH, HAPPY WE: [Link to YouTube](#)
GLITTER & BE GAY: [Link to YouTube](#)





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Activity 1: Overtures & Preludes

Activity 1b: Now that students have listened to and considered the pieces from the opera *Candide*, challenge them to identify when they hear the three pieces as they occur within the **Overture**. Each of those three pieces appears in the Overture, and can be identified as you listen through it. Play them the recording linked on the photo below, and when they notice each of the tunes they've studied, have them indicate so by one of the two gestures listed below. If your classroom is set up for students to move around, have them carry out the gestures in column A. If they will remain seated, have them gesture as listed in Column B.

PIECE	COLUMN A ACTION	COLUMN B ACTION
BATTLE MUSIC	March around classroom	Raise right hand
OH, HAPPY WE	Skip around classroom	Raise left hand
GLITTER & BE GAY	Hop around classroom	Raise both hands



CLICK IMAGE FOR YOUTUBE VIDEO

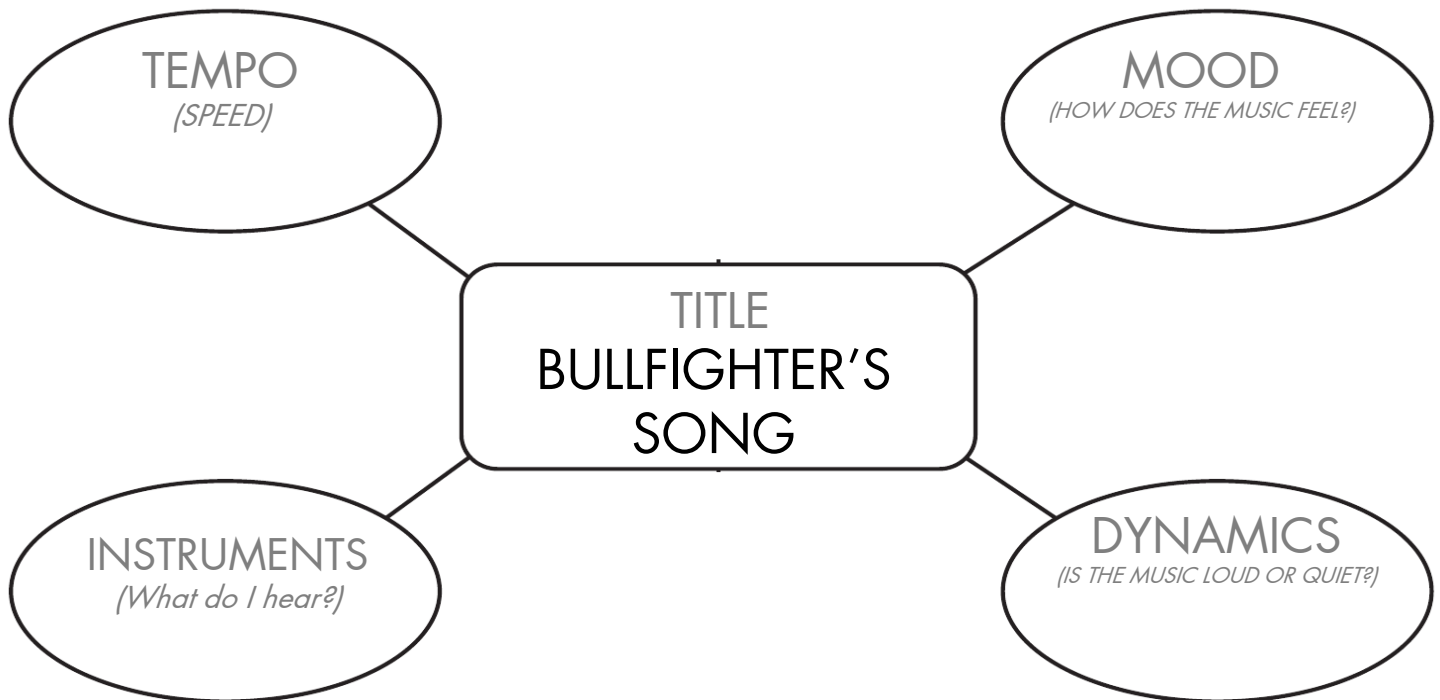


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Activity 1: Overtures & Preludes

Activity 1c: While there are three main themes, or melodies that make up the Overture to *Candide* there are two main themes in Bizet's *Carmen*: The Entry of the Bullfighters and the Toreador's Song. Listen to the musical examples from the opera *Carmen*, and use the bubble map below to guide a conversation with students in describing each piece. After listening to each piece, listen to the recording of the Prelude to *Carmen*, and challenge students to listen for each of the two pieces. Students can indicate that they hear each of the three pieces by doing the listed gestures in Activity 1b.

ENTRY OF THE BULLFIGHTERS (*Toreadors*): [Link to YouTube](#)
BULLFIGHTER'S (*Toreador's*) SONG: [Link to YouTube](#)





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Activity 1: Overtures & Preludes

Activity 1b: Now that students have listened to and considered the pieces from the opera *Carmen*, challenge them to identify when they hear the two pieces as they occur within the **Prelude**. During the prelude, give students a piece of paper (or the below frame), and ask them to draw what they think the bullfighting arena looks like during the “Entry of the Bullfighters” section of the work, and then switch to drawing the bullfighter singing the “Toreador’s Song.”

Prelude to *Carmen*: [Link to YouTube](#)

Part 1: Entry of the Bullfighters

Part 2: *Toreador’s* Song



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Activity 2: Film Scores & Motifs

Teacher Notes: The next set of pieces you will hear on the Music Memory Concert are from John William's iconic score to the *Star Wars* films. John Williams is one of the most influential composers for film, and one of the main ways he composes his works is through the use of **Motifs**, or little melodies that describe and closely relate to a character, place, event, or item.

Two great examples of John Williams' ability to write powerful motifs will be featured on the concert: "Princess Leia's Theme," from *A New Hope* and "The Imperial March," from *The Empire Strikes Back*. For those of us that have seen the films, these are well-recognizable and beloved themes that easily remind us of the characters they represent. In this activity, students will compare and contrast the characters and pieces related to these pieces.

Definition:

MOTIF: A little melody that describes and closely relates to a character, place, event, or item in a movie, opera, play, or musical.



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Activity 2: Motif Compare & Contrast

Activity: Ask students if they are familiar with the movie *Star Wars*. If not, watch the video linked below in which Darth Vader and Princess Leia meet at the beginning of *A New Hope*. Ask students to compare the two characters using the compare/contrast thinking map on the next page. Once filled out, listen to the two pieces you'll hear on the concert (linked below). Ask students if they think the pieces accurately describe the character for which they are written. Then use the compare/contrast thinking map to describe what the two pieces have in common and how they differ.



Leia & Darth Vader in A New Hope
(Click for YouTube Clip)



"Princess Leia's Theme"
(Click for YouTube Clip)



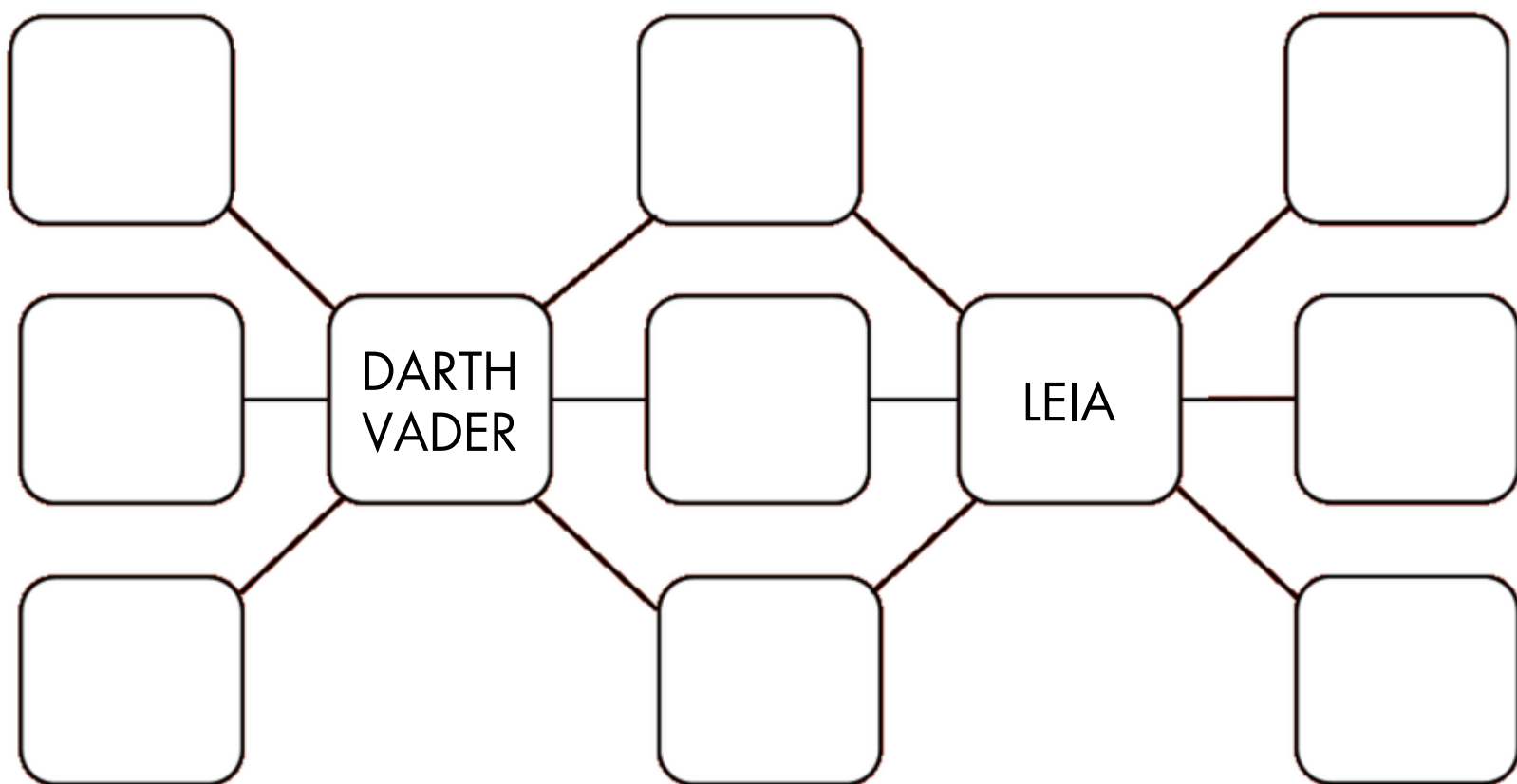
"The Imperial March"
(Click for YouTube Clip)



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Activity 2: Character Compare & Contrast

Activity 2a: Use the below compare/contrast thinking map to compare Princess Leia and Darth Vader in the *Star Wars* movies.

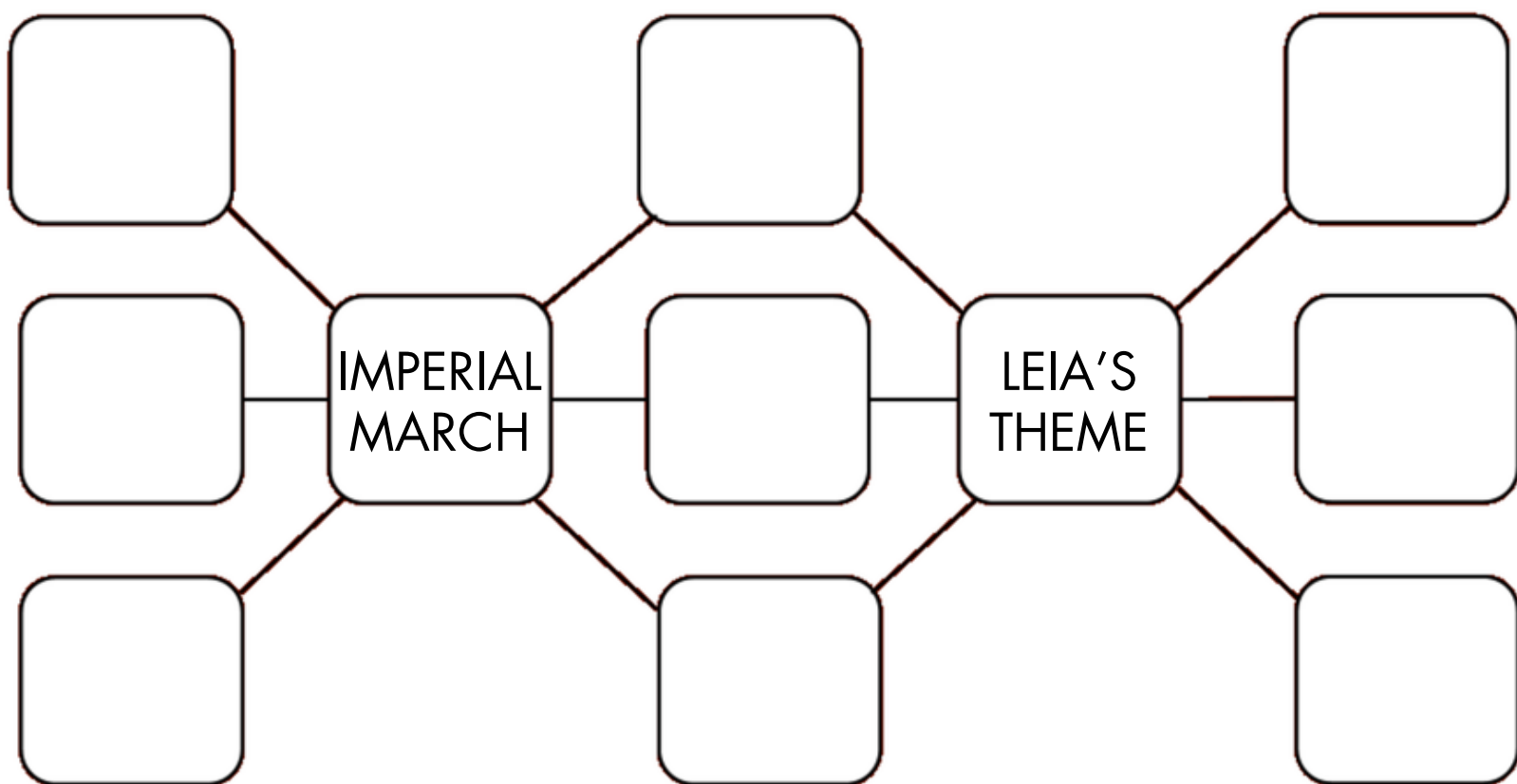




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Activity 2: Motif Compare & Contrast

Activity 2b: Use the below compare/contrast thinking map to compare “Princess Leia’s Theme” and “The Imperial March.” Use the top three boxes to describe the tempo (speed) of the pieces. The middle line to describe the instruments you hear, and the bottom line to describe their moods





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Activity 3: Music & Movement

Teacher Notes: The next piece you will hear on the program is the Waltz from the **Ballet** *Swan Lake* by Pyotr Illych Tchaikovsky. **Ballet** is an art form that combines both music and dance, and while we'll only hear the musical part of the ballet on the concert, it's good to remember that this music is made for moving! Tchaikovsky is one of the greatest writers of ballet music, and *Swan Lake* is one of his best-loved pieces.

Activity: Different types of music call for various types of movement, and in the Music Memory Concert we'll hear music for very different movements. In this activity, students will listen to active pieces from the concert and move to the music as they think it should be moved to. Listen to each first and use the bubble map on the next page to describe the pieces - are they fast or slow? Loud or quiet? Do you think it's a smooth dance, more of a militaristic march, or herky-jerky jaunt around the room? Is it skipping music or a swaying music? Would you stomp or would you glide while moving to this?

We've already listened to some of the pieces below in previous activities, but in this activity, we'll invite students to move to the music. We'd encourage clearing space in your classroom for this activity!

Definition:

BALLET: An art form that tells a story through the combination of music and dance.

Movement Playlist

SWAN LAKE WALTZ: [Link to YouTube](#)

THE IMPERIAL MARCH: [Link to YouTube](#)

ENTRY OF THE BULLFIGHTERS: [Link to YouTube](#)

O, HAPPY WE: [Link to YouTube](#)



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Activity 4: Music & Story

Teacher Notes: The grand finale of the Music Memory Concert is a Suite of pieces from Erich Korngold's sweeping music to the movie *The Sea Hawk*. *The Sea Hawk* is an epic tale of swashbuckling bravery on the high seas, and the music Korngold wrote to accompany the music is so vivid that it practically tells the story even without seeing the film!

Activity: Read students the below synopsis of the movie *The Sea Hawk*, having them fill in the story map on the next page. Ask them to list what they think the main characters, settings, and central conflict is after listening to the synopsis. After listing the parts of the story, invite them to listen to the overture from *The Sea Hawk* and discuss whether the music matches the story synopsis. Do students hear specific characters, places, or events from the story in the music?

Synopsis of *The Sea Hawk* (1940) In sixteenth century Spain, King Philip II, who wants to conquer the world, sends his ambassador, Don Jose Alvarez, to England, one nation that stands in the way of his conquest. Accompanied by his beautiful niece Doña Maria, Don Alvarez sets sail for England, but as his ship approaches the English coast, they are attacked and plundered by Captain Geoffrey Thorpe, the leader of a band of brave British sea fighters who steal so they can enrich their home country.

Meanwhile, in England, Queen Elizabeth listens to a debate between Sir John Burleson, who urges her to build a fleet to defend England against the Spanish King Philip, and Lord Wolfingham, who reassures the queen that Spain is no threat to England. When the queen protests that she has no money with which to build a fleet, Geoffrey, who is in agreement with Sir John, tells the queen his plan to rob the Spanish treasure hunters in Panama. After the queen OKs Geoffrey's plan, he readies for his voyage to Panama, but before leaving, he meets Doña Maria in the garden and the two fall in love.

Meanwhile, Don Alvarez and Wolfingham learn of Geoffrey's plan and dispatch Captain Lopez to stop him, and upon arriving in Panama, Geoffrey and his men are captured and condemned to be slaves. Just as Don Alvarez announces Geoffrey's downfall and presents the queen with an ultimatum to disband her fleet or face war with Spain, Geoffrey learns that the Spanish Armada is poised to attack England. He leads a mutiny of the slaves, steals a Spanish ship and arrives in England with proof of Spain's treachery. Geoffrey's warning saves England, and after his joyous reunion with Doña Maria, his queen knights him for his valor.

- edited from Turner Classic Movies (<https://www.tcm.com/tcmdb/title/16933/the-sea-hawk/#synopsis>)



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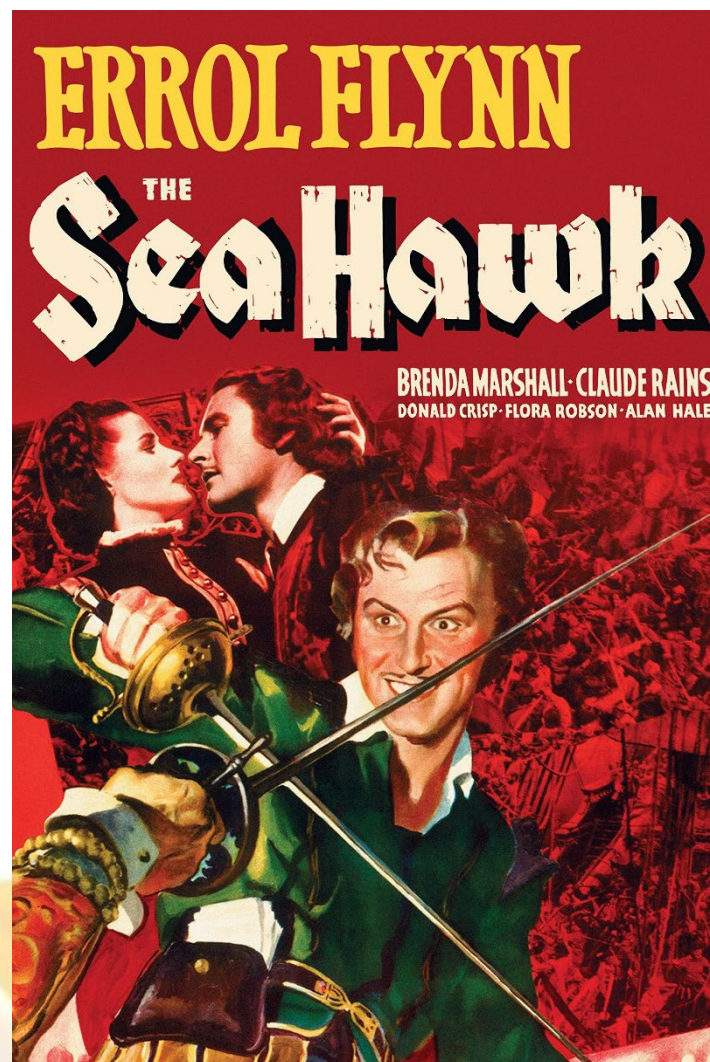
Activity 4: Music & Story

Continued: Have students fill in the story map below based on the above synopsis to *The Sea Hawk*. Then, listen to the performance of music from *The Sea Hawk* (linked through the movie poster) and discuss how the music reflects the story.

Characters

Settings

Central Conflict



Music from *The Sea Hawk*
(Click for YouTube Clip)



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Storytelling through Music

Activity 5: Sections of the Orchestra: Winds

Teacher Notes: Composers paint with the entire palate of the orchestra when composing their pieces, using the Strings, Brass, Percussion, and Winds to evoke different ideas, themes, and moods. In "Princess Leia's Theme" John Williams Uses the woodwinds throughout the piece to set the mood of the piece. While the French Horn introduces the melody, it's the flutes, oboes, clarinets, and bassoons that set the scene. Watch this video to again to see if identify the woodwinds. How would you describe their sounds?:

Williams: "Princess Leia's Theme" from *A New Hope* – [Link to YouTube](#)

All instruments make sound by amplifying vibrations made in various ways. In the case of most wind instruments, they create vibrations by using one or two reeds: thin pieces of wood that clap against each other when a musician blows through them. The rest of the instrument is set up to change the volume and high or lowness of the vibrations, but it all starts with the reeds!

Activity: In this activity, students will explore how musicians make sound on reed instruments by constructing double reed instruments out of plastic or paper drinking straws. Once the reed is constructed, there is still some work that the musician needs to do to make sound with it. Students can practice with the straw reeds they create. **NOTE:** Teachers should practice the below activity first before using it in class.

Materials

- Plastic Straws
- Scissors

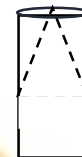
Process – Create the Double Reed

Step 1: Flatten one end of a straight drinking straw

Step 2: Cut out an upside-down "V" shape from the flattened end of the straw.

Step 3: The play the "reed", place the cut end of the straw on your lower lip with the remaining part of the straw facing up and down.

Step 4: Close your mouth gently over it, without your teeth touching the "reed," and blow air through it until it makes a sound. With your lips barely touching, blow steadily, gradually increasing your lip pressure.





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Activity 6: Sections of the Orchestra: Brass

Teacher Notes: While Williams uses the woodwinds for the “Princess Leia’s Theme”, when he wrote the music for “The Imperial March,” he turned to the powerful Brass section. Writing this march for these instruments highlights the intimidating might of Darth Vader and the Empire. Listen to “The Imperial March,” below – how would you describe the sound of the brass instruments?

Williams: “The Imperial March,” from *The Empire Strikes Back* – [Link to YouTube](#)

Trumpets, Trombones, Tubas, and French Horns are certainly loud and grab the audience’s attention, but how do they work? As with the winds, brass instruments use air and vibrations to generate sound. Instead of striking a surface to make vibrations, or making two pieces of wood vibrate against each other, musicians buzz their lips together to make sounds on brass instruments. Try it: purse your lips together and make a buzzing sound by “blowing a raspberry.”

Activity: Today, students will create brass instruments by using a soda bottle. Brass players can’t just make vibrations with their lips, they need to blow into some sort of mouthpiece that connects to the body of their instrument. When playing, they have to make sure their buzzing fits within the opening of their mouthpiece. Students will learn about this using soda bottles as below:

Materials:

- Plastic soda bottles of various sizes
- Scissors

Process:

Step 1: Carefully remove the bottom quarter of a 16oz, 20oz, or two-liter plastic bottle using scissors.

Step 2: Buzz your lips into the bottleneck (smaller end) of the cut bottle.

Step 3: Experiment with tightening and loosening your buzz to see if you can make a higher and lower sound

Step 4: Once you can make a consistent sound, experiment with covering the open larger end of the bottle to mute the sound and change it.



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Storytelling through Music

Activity 7: Sections of the Orchestra: Percussion

Teacher Notes: As composers write their music, they make decisions about orchestration, or what instruments to use for what purposes. To set the beautiful scene of “Princess Leia’s Theme,” Williams used the Flute and oboe. While composers find instruments like the winds useful for beautiful melodies and scenes, when they really want to create a wild atmosphere they’ll often turn to the Percussion Family of instruments.

In the Overture from *Candide*, Leonard Bernstein uses the percussion throughout to highlight important moments, and to keep the music moving. Timpani, snare drum, triangle, and bass drum are just *some* of the percussion instruments Bernstein uses to create the whirling energy of the Overture. The winds, strings, and brass all share their exciting melodies on top, but it’s the percussion that makes the piece go. Different types of drums come from all over the world, and to make them musicians experiment with lots of different potential drums. Watch the below videos for a demonstration of the timpani, and then see how many percussion instruments you notice in the below performance of the Overture:

Bernstein: Overture to *Candide* – [Link to YouTube](#)

Activity: In this activity, students will explore the surfaces in their classrooms to decide which surface would make the best Timpani.

Step 1: Listen to the Infernal Dance from The Firebird, noting the pulse of the Timpani, and see if you can tap along on your desk. Make a list of words that describe its sound.

Step 2: Come up with a set of criteria for their class drum: Does it need to be loud or quiet? Will a hard surface or a soft surface work best? What material should it be made of: Wood? Plastic? Metal? Something else? Should it be a high or a low pitch? Should the surface be large or small?

Step 3: Make a list of potential drum surfaces in your classroom and divide it up amongst your students. Ask students which of those surfaces they think will be the best class drum.

Step 4: Distribute pencils to students, inviting them to use the erasers of their pencils as drumsticks to strike their assigned surfaces, and tracking what they notice as they strike surfaces. Alternatively, teachers can test surfaces and have students vote on which surfaces are best.

Step 5: Identify the best drum in the class. Have students write a brief paragraph identifying the surface and why they think it’s the best surface, based on the criteria you’ve defined.



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Activity 8: Sections of the Orchestra: Strings

Teacher Notes: The largest and most present instrument family in the orchestra are the Strings, and composers often use them to carry the main theme of their pieces. Whereas the Brass, Winds, and Percussion sections may have moments that highlight parts of the music, much of the music is carried in the string section.

In the case of Tchaikovsky, he uses the strings family of instruments in two ways in the Waltz from *Swan Lake*. Primarily, we may notice that they play the main theme of the Waltz; a beautiful, gentle theme that glides across the stage. Additionally, the violin, viola, cello, and bass players pluck their strings at times to create the underlying waltz rhythm and accompany that beautiful theme. Listen to the example below and notice how the strings both play and accompany the melody uses bows and plucking with their fingers:

Tchaikovsky: Waltz from *Swan Lake* – [Link to YouTube](#)

We call the string family the “strings,” because that’s the way these instruments make their sounds. With reed instruments, we found that vibrations were created by vibrating two pieces of wood against each other. For brass, we found that we vibrate our lips together. In the case of percussion, we struck various surfaces to create vibration. In all of these cases, it’s not enough that we create a vibration; we also have to amplify, or make louder, those vibrations.

Activity on Next Page.



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Activity 8: Sections of the Orchestra: Strings

Activity: Today, students will explore how we amplify plucked string instruments using hollow-body containers. Acoustic string instruments, like violins, cellos, and guitars, are made up of string materials strung across high-tension hollow bodies. The tension of the materials in the bodies of string instruments help amplify the vibrations made by plucking and bowing the strings.

Materials:

- Rubber bands
- Assorted hollow-body containers (jars, cans, shoebox, open lunchbox) made of different materials

Process:

Step 1: Distribute rubber bands to students; alternatively demonstrate in front of the class.

Step 2: Stretch the rubber band between two fingers of your non-dominant hand or between the hands of a partner, then pluck the rubber band. Notice if you hear a high or low note, and then ask students if they think the sound is loud or quiet.

Step 3: Stretch the rubber band over a hollow-body container, such as a jar, can, small sturdy box with a large hole cut in one side, or tin lunch box tin and pluck the rubber band with your fingers again. Ask if students notice that it's louder.

Step 4: Introduce additional hollow-body containers. Ask students which of the containers they think will best amplify the vibrations of the plucked rubber bands: ones made of metal? Wood? Plastic? Cardboard? Ask students why they picked the materials they did, and then experiment with each surface and have students record which surface best amplifies the plucked sounds of the rubber bands.