



2021–22 SEASON
Study Guide

SF^{SYMPHONY}

CONCERTS FOR KIDS

MUSIC OF SAN FRANCISCO,
MUSIC OF THE WORLD!

Daniel Bartholomew-Poyser, Conductor

- Leonard Bernstein, Overture to *Candide*
- Joan Tower, *Fanfare for the Uncommon Woman*
- Duke Ellington, *Giggling Rapids*
- William Grant Still, Music from *Afro-American Symphony*
- Akira Ifukube, Bon Festival Dance from Japanese Suite for Orchestra
- Florence Price, Music for Strings from String Quartet No. 1
- Arturo Márquez, *Danzón* No. 2

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Schematic of the orchestra and illustrations of the instruments of the orchestra © Tom Swick.

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GREETINGS FROM THE SAN FRANCISCO SYMPHONY!

The San Francisco Symphony is delighted to present a video version of Concerts for Kids, created specially for classrooms and students who have visited Davies Symphony Hall in San Francisco in past years for a live concert experience. Due to health and safety restrictions during the past two years, we have not been able to present these concerts as a field trip option for schools. Instead, this year we are bringing the San Francisco Symphony to you—digitally!

We hope you and your students will enjoy the virtual performance of Concerts for Kids, as well as the study materials that follow. Both have been designed as educational tools to develop students' understanding and appreciation of symphonic music. Students will be introduced to various music concepts and ideas; additionally, the concert program lends itself to interdisciplinary explorations in the classroom.

MUSIC OF SAN FRANCISCO, MUSIC OF THE WORLD!

Music of San Francisco, Music of the World! is the name of our concert program. It presents a variety of orchestral music written by composers to celebrate diverse cultures. The diversity of cultural traditions in our country and around the world has been a powerful inspiration for composers. The concert program explores some of the cultural expressions from around the world that can be found right here in the Bay Area and throughout Northern California.

This Study Guide is created to support the Concerts for Kids video performance. On the following pages, you will find information on the San Francisco Symphony, drawings of instruments to print out and distribute to the class, background on the music and composers being presented, and a list of suggested activities. You will also find guidelines on creating student artwork as a follow-up activity to extend students' engagement with the music.

It is our sincere desire to provide the very best symphonic experience possible for the children of Northern California. The arts are an essential part of any educational process that hopes to produce well-rounded, engaged and aware adults.

We know you share in our vision, and we look forward to seeing you in person at Davies Symphony Hall next school year!



PLEASE SEND US YOUR STUDENTS' ARTWORK!

We encourage students to capture any aspect of the Concerts for Kids experience with original drawings, and ask that you send them to us for display.

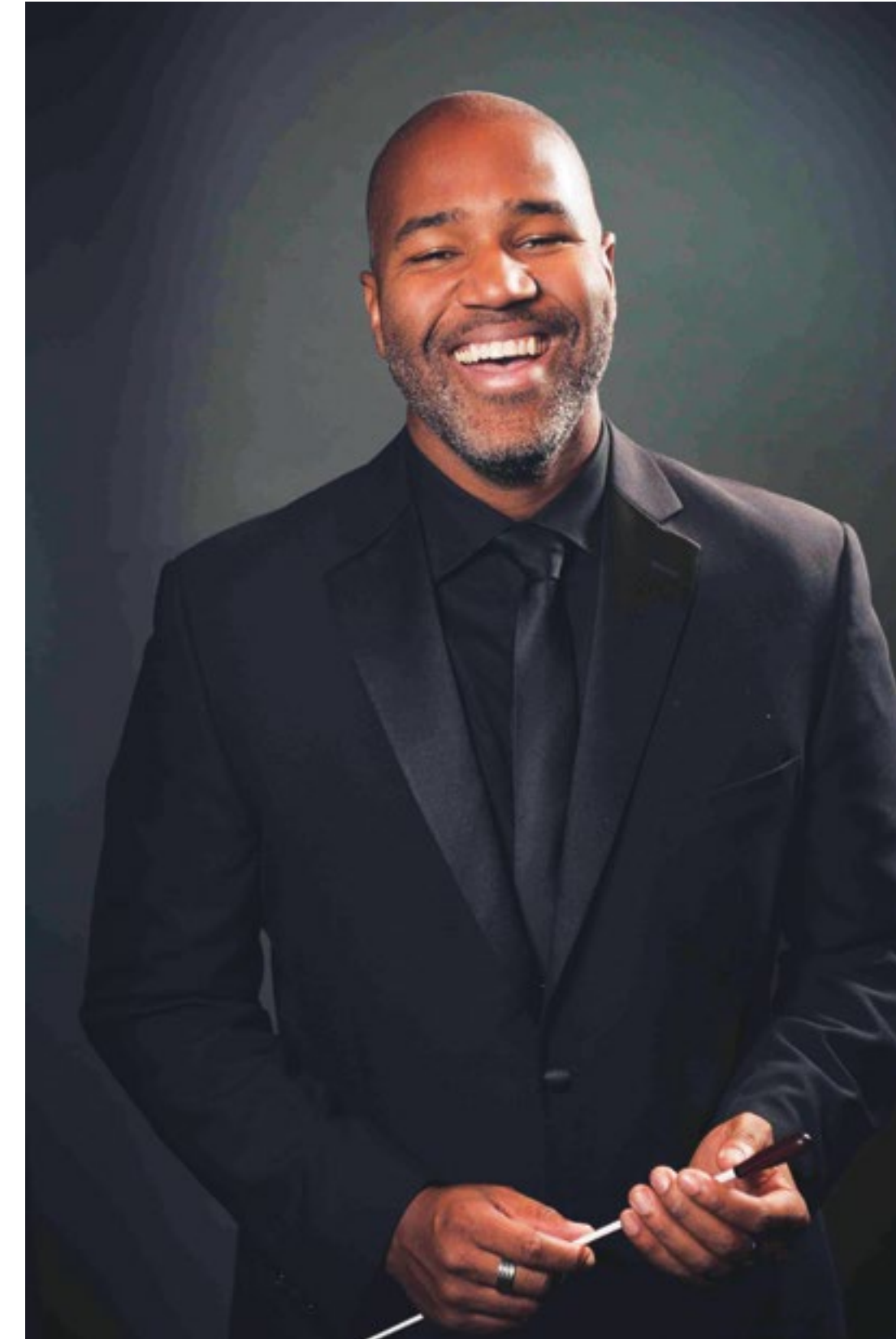
Please see page 11
for more information.

MEET THE SAN FRANCISCO SYMPHONY!

- The Orchestra began in 1911, 111 years ago, as the San Francisco Symphony. The second concert the San Francisco Symphony ever performed was a concert specifically for schoolchildren on December 12, 1911.
- There are 104 people who play in the Orchestra full-time. Sometimes extra musicians are added for special works, and sometimes not all 104 musicians play, depending upon what the music requires.
- The musicians have a 52-week season, i.e., they work year-round. Their full-time profession is as musicians, and many also teach other musicians.
- Davies Symphony Hall is the home of the San Francisco Symphony. It was built between 1978–1980 and has 2,751 seats.
- In one year, the Orchestra plays more than 220 concerts in San Francisco and on tour. Over 400,000 people hear the Orchestra in a year's time.
- The first concert at Davies Symphony Hall took place on September 16, 1980.
- Visit sfsymphony.org/musicians to learn more.



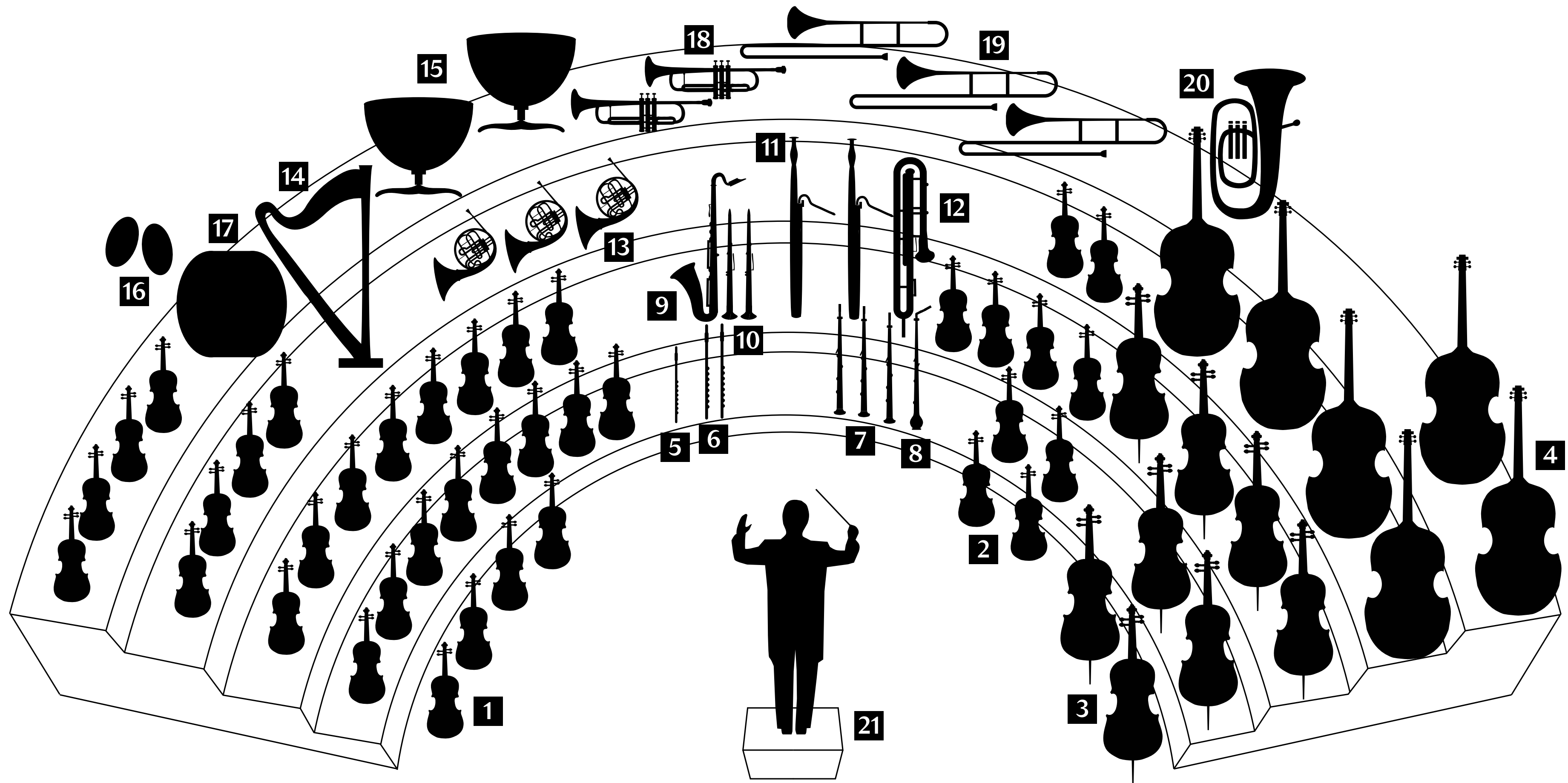
ABOUT DANIEL BARTHOLOMEW-POYSER



Daniel Bartholomew-Poyser, the San Francisco Symphony's Resident Conductor of Engagement and Education, is a passionate educator who fosters deep connections between audiences and performers in the concert hall. In addition to his role at the San Francisco Symphony, Daniel serves as the Barrett Principal Education Conductor and Community Ambassador for the Toronto Symphony Orchestra, and Artist-in-Residence and Community Ambassador of Symphony Nova Scotia. He works with orchestras throughout the U.S. and Canada, including the Carnegie Hall Link-Up Orchestra, the Detroit Symphony, the Chicago Philharmonic, the Vancouver Symphony, Calgary Philharmonic, Canada's National Arts Centre Orchestra and many others. In addition, he hosts the Canadian Broadcasting Company's weekly radio show *Centre Stage*.

Daniel has enjoyed a partnership with the San Francisco Symphony for the past six years. He made his debut with the San Francisco Symphony in 2015, leading the orchestra in a Deck the Hall holiday program. He has returned annually since then, conducting a variety of family and education programs, including most recently a Teen Night concert at Davies Symphony Hall.

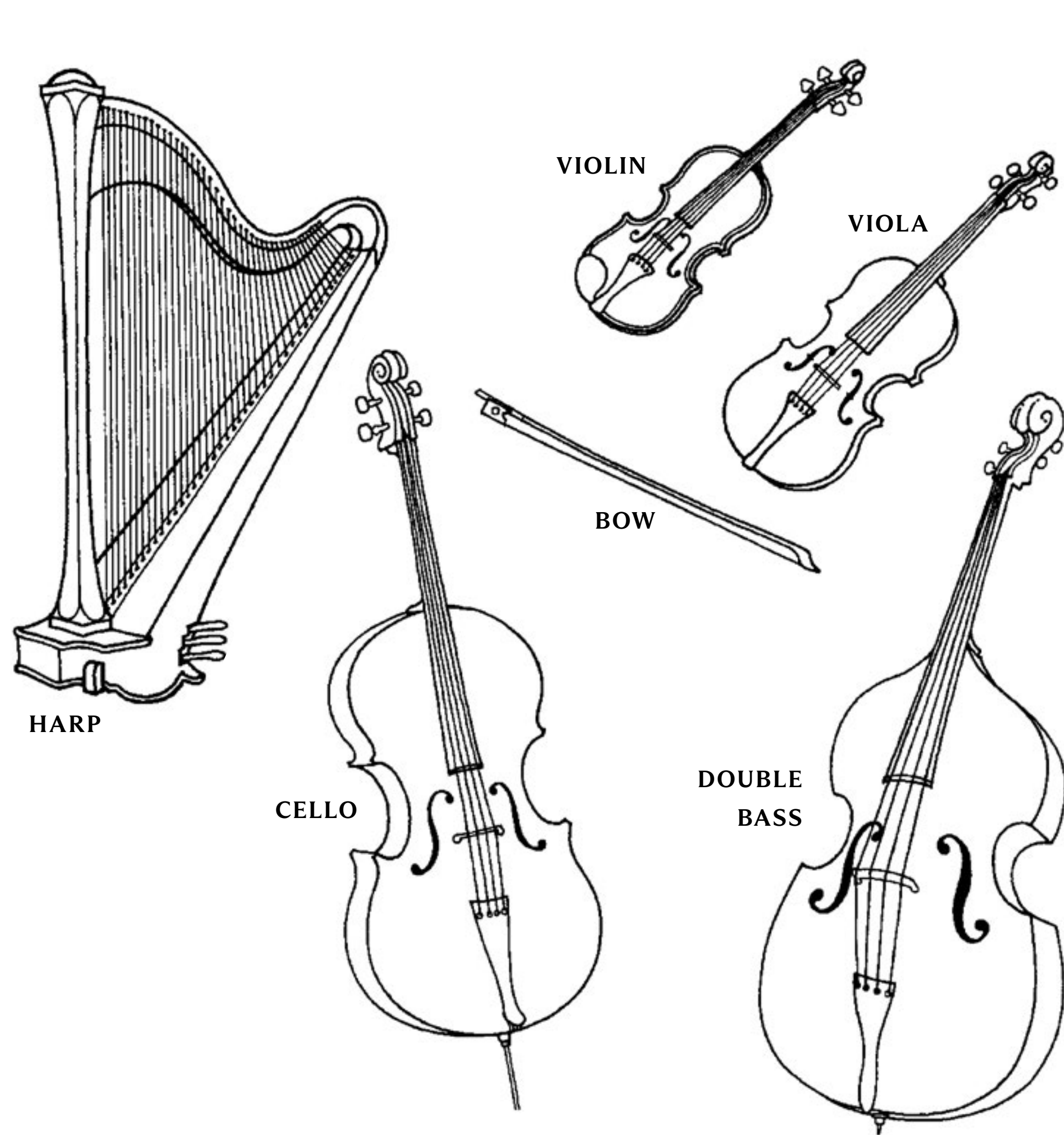
Daniel earned his Bachelor of Music Performance and Education from the University of Calgary where he also earned the Faculty of Fine Arts Gold Medal. He received his Master of Philosophy in Performance from the Royal Northern College of Music in Manchester, England. He has been awarded a RBC Royal Bank Emerging Artist Grant and the Canada Council for the Arts Jean Baudet Prize for Orchestral Conducting and currently serves on the board of Orchestras Canada. Prior to pursuing his conducting career, Daniel was a schoolteacher for nine years in Calgary.



SAN FRANCISCO SYMPHONY SEATING

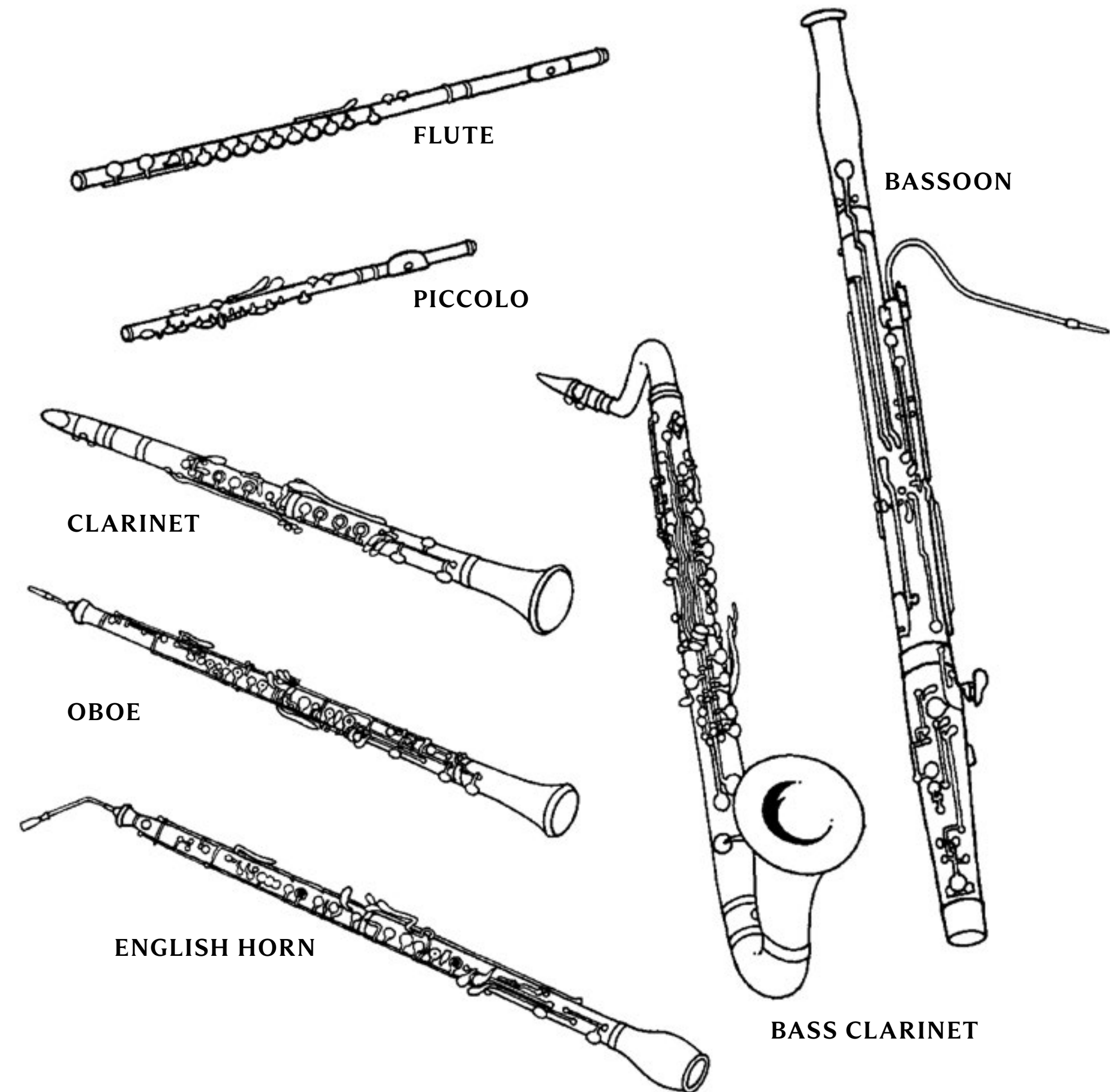
A symphony is a large group of musicians that play instruments together. A symphony is also like a big family—there's a place for everybody, and everybody is in their place.

- | | | |
|------------------|-------------------|-------------------|
| 1. Violins | 8. English Horn | 15. Timpani |
| 2. Violas | 9. Bass Clarinet | 16. Cymbals |
| 3. Cellos | 10. Clarinets | 17. Bass Drum |
| 4. Double Basses | 11. Bassoons | 18. Trumpets |
| 5. Piccolo | 12. Contrabassoon | 19. Trombones |
| 6. Flutes | 13. Horns | 20. Tuba |
| 7. Oboes | 14. Harp | 21. The Conductor |



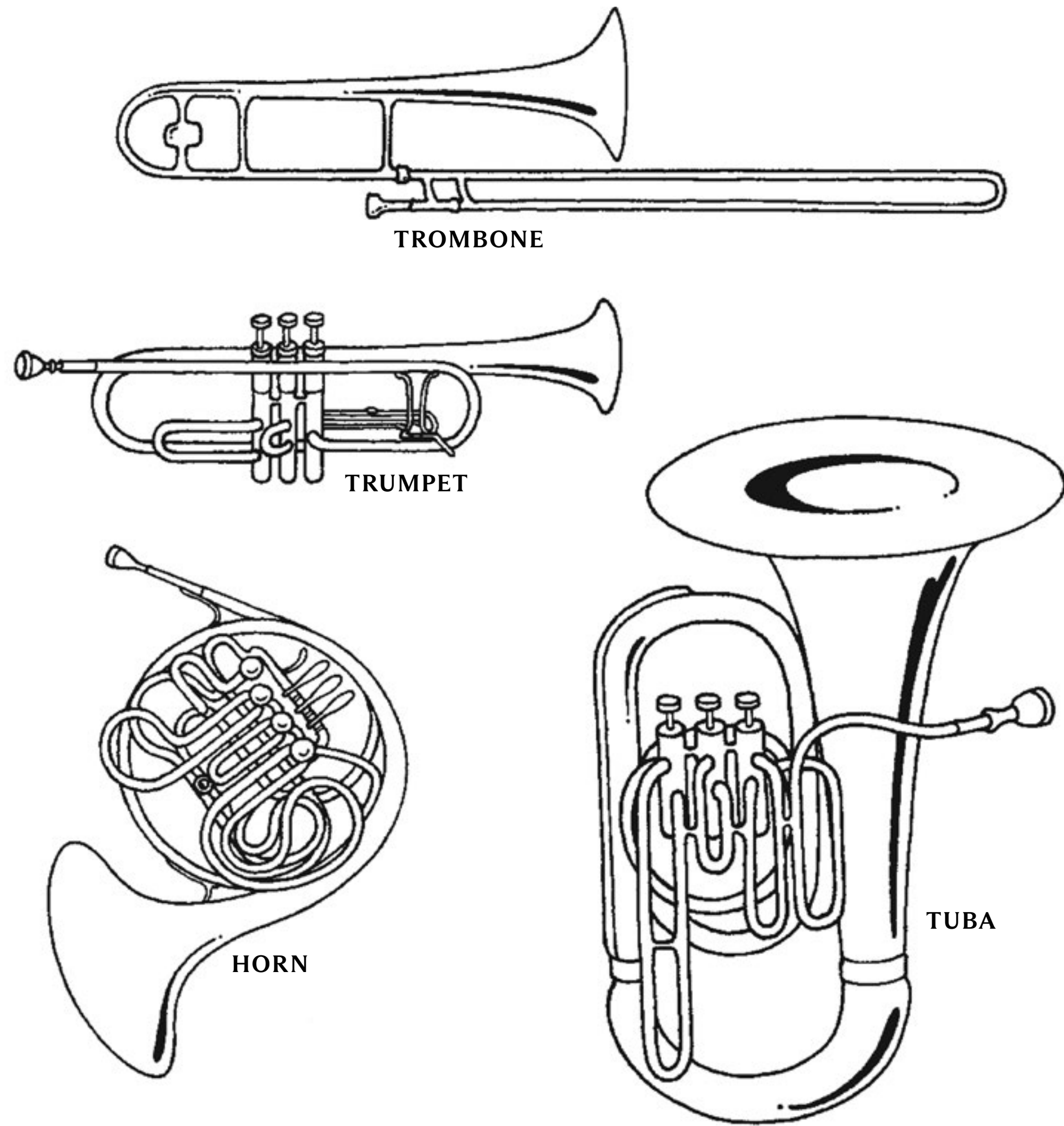
THE STRING FAMILY

String instruments are made of wood. They have strings stretched across the top. You play the instrument by moving a bow across the strings or by plucking the string with your finger.



THE WOODWIND FAMILY

Most woodwind instruments are made of wood, but flutes can be made of metal. You play the instrument by blowing air into the tube.



TROMBONE

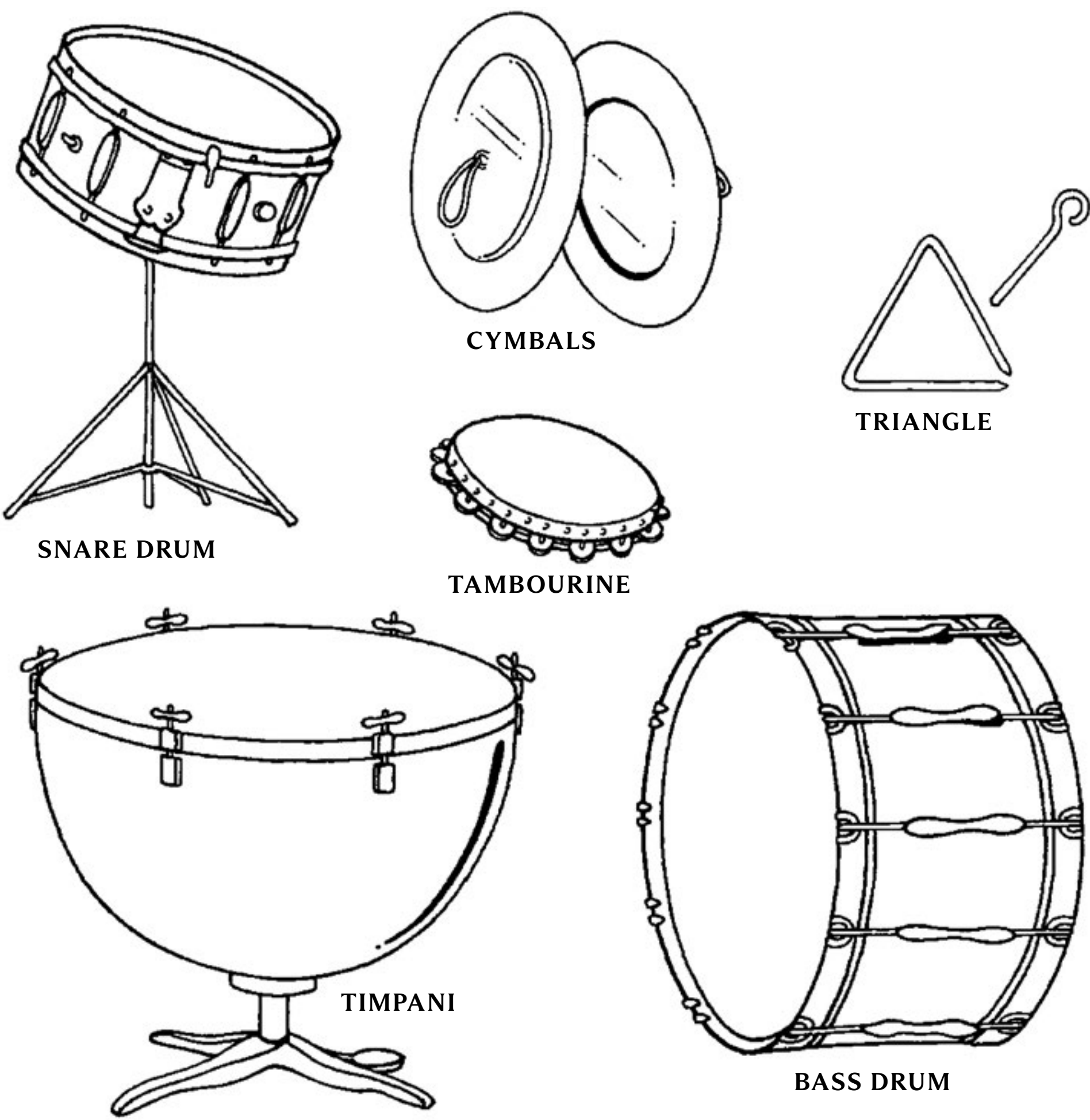
TRUMPET

HORN

TUBA

THE BRASS FAMILY

Brass instruments are made of metal. They are played by buzzing your lips and blowing air into the tube.



CYMBALS

TRIANGLE

SNARE DRUM

TAMBOURINE

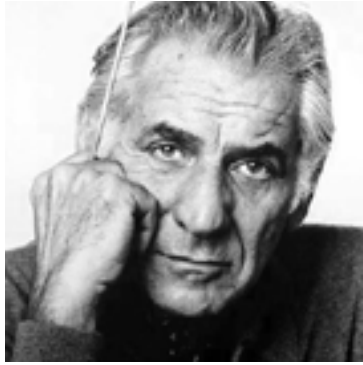
TIMPANI

BASS DRUM

THE PERCUSSION FAMILY

Percussion instruments can be made of wood, metal, seeds, vegetables, nuts, and a whole lot more. They are played by using your hands to hit, shake, scrape, or rub them.

MUSIC NOTES

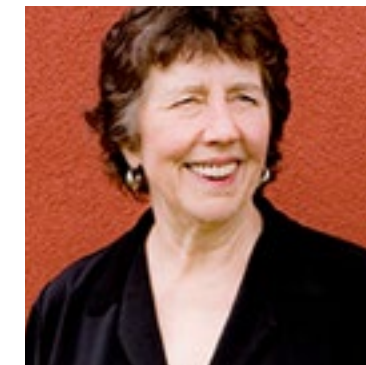


Leonard Bernstein *Overture to **Candide***

b. Lawrence, Massachusetts, 1918
d. New York, New York, 1990

Leonard Bernstein was a conductor as well as a composer. In fact, he is an important figure in our country’s musical heritage because he was one of the first Americans to become internationally famous as a conductor. Bernstein’s father, who was born in Russia, moved to the United States at age sixteen and worked in a fish market; his mother worked in a mill. Leonard, nicknamed “Lenny,” was their first child. He became interested in music at an early age, and at age ten began to take piano lessons, practicing on a piano that had been lent to the household by an aunt. As a young adult, he studied conducting as well as composition, and in 1943 he was appointed assistant conductor of the New York Philharmonic. He became music director of that orchestra in 1958, and as part of his duties he conducted many concerts for children. For fifteen years, these concerts were broadcast on national television. (Bernstein’s “Young People’s Concerts” may now be viewed online.) Bernstein visited San Francisco many times, and he conducted the San Francisco Symphony on several occasions.

Bernstein was interested in all kinds of music. He wrote jazz, Broadway musicals, symphonies, operas, and ballets. One of his Broadway musicals was inspired by a story about a happy-go-lucky boy named Candide. Bernstein called the musical *Candide*, after the main character. *Candide* is a story of travel and adventure! With his companions, Candide travels around the world for exciting adventures in Germany, Portugal, Spain, Uruguay, Colombia, Istanbul, and other locales. The Overture to *Candide* captures the high spirits of this action-packed and very funny story. Our concert begins with this sparkling music from the Overture. It’s the San Francisco Symphony’s way of saying “Welcome!” Get ready for a thrilling musical adventure!



Joan Tower *Fanfare for the Uncommon Woman*

b. New York, New York, 1938

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as a composer, performer, conductor, and educator. Many orchestras throughout the country play her music regularly and have asked her to write special works for them, including orchestras in Chicago, New York, St. Louis, Pittsburgh, and Washington D.C., among others.

Tower was the first composer chosen for the Ford Foundation’s Made in America project, which requested a new piece of music that would be played by sixty-five different orchestras in the United States. Leonard Slatkin and the Nashville Symphony recorded Tower’s “Made in America” in 2008, and the album went on to collect three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. A decade earlier, Tower was honored as the first woman to win the prestigious Grawemeyer Award for one of her compositions. She received the award in 1990.

In 1986 Tower wrote the first in a series of six fanfares. She called these works *Fanfare for the Uncommon Woman* and dedicated them “to women who are adventurous and take risks.” You will hear the first of the fanfares, which features the mighty brass and percussion sections. The music starts in a very dramatic way, with big booming sounds from drums followed by flourishes from the brass. Listen to how the brass and percussion sections work together throughout the piece to bring this powerful and exciting piece of music to life!



Duke Ellington *Giggling Rapids*

b. Washington, D.C., 1899
d. New York, New York, 1974

Edward Kennedy “Duke” Ellington is revered as one of America’s greatest composers. He was not a child prodigy, but developed gradually as a pianist after he began taking piano lessons at age seven. It was about this time that the young Ellington acquired the nickname “Duke” around his neighborhood in Washington D.C., due to his dapper dress and gentlemanly behavior. In his teenage years, his love for the piano was ignited when watching and listening to his earliest influences, the ragtime pianists. When he was 15, Ellington worked after school in a soda shop. From this experience, he found the inspiration for his first jazz song, “Soda Fountain Rag.” Ellington later moved to New York City and found success with his own jazz band at the legendary Cotton Club. There he invented unique instrumental blends and rich harmonies in his bold and “smoky” jazz style. He composed not so much with a specific instrument in mind, but rather for the musician playing that instrument, by featuring each musician’s unique style in the music. Ellington’s first great “big band” consisted of twelve to twenty jazz musicians. With Ellington as the bandleader, the group became internationally famous, and Ellington led these musicians for the rest of his life.

In his piece called *Giggling Rapids*, Ellington was inspired by river rapids—the parts of a river that are made up of fast-flowing, shallow water. Rapids flow quickly, splashing and bubbling as the water moves. He thought the river rapids sounded a lot like giggles and laughter, and he decided that the sound of “giggling rapids” would make a fun piece of jazz music. As you listen to the piece, imagine the orchestra making the sounds of the water splashing over the rocks and stones.



William Grant Still

Music from

Afro-American Symphony

b. Woodville, Mississippi, 1895

d. Los Angeles, California, 1978

William Grant Still’s parents were teachers. His father, who played cornet and taught music at the Agricultural and Mechanical College of Alabama, died when his son was just a few months old, after which young William’s mother moved the family to Little Rock, Arkansas. William enjoyed listening to recordings while growing up, and when he attended college at Wilberforce University in Ohio, he learned to play oboe and clarinet, while studying the sciences to become a physician. He also played violin in a string quartet. Music soon became his first love, and he often left the school campus to play in dance bands around Columbus, Ohio. After completing his degree at Wilberforce University, he began to study music at Oberlin College in Ohio, where his teachers raised a fund to provide him with a scholarship to study composition, theory, and violin.

William Grant Still had a successful career as a composer. He wrote many works for orchestra, including five symphonies. He also wrote six operas, music for ballets, choral pieces, and chamber music. He worked as an arranger and conductor for radio and television, and he orchestrated several Broadway musicals. Still was the first African American in the United States to have a symphony performed by a major symphony orchestra. He was the first African American to conduct a major symphony orchestra when he directed the Los Angeles Philharmonic in 1936. His pioneering knew no bounds because he was shaped by his enormous talent and his tremendous love of music.

Have you heard of a type of music called “the blues”?

It was invented by African Americans many years ago, and is still heard today. The blues is music that is sung and played to express a certain kind of emotion. It is used especially to help you feel better when you might be a bit sad, tired, or lonely. When you listen to the blues, you feel better!

William Grant Still wanted to capture the emotions of the blues in music for a symphony orchestra. He wrote a piece called the *Afro-American Symphony* that would include music in the style of the blues. He selected different instruments to “sing” the blues in this piece: first, a short introduction by the English horn, followed by a wonderful tune played by the trumpet, and then the clarinet. When the trumpet plays, the musician uses a special device called a mute, which changes the sound of the instrument.



Akira Ifukube

Bon Festival Dance from

Japanese Suite for Orchestra

b. Kushiro, Japan, 1914

d. Tokyo, Japan, 2006

As a child, Akira Ifukube enjoyed listening to folk music from the Hokkaido region of Japan, where he was born. When he was in high school, he began to listen to other styles of music that he heard on the radio, including orchestra music. One day when he was fourteen years old, he listened to a radio broadcast of an orchestral concert that excited him so much, he decided he would become a composer. In college he studied forestry, not music, and after graduation he began a career as a forest and lumber scientist. But he continued to compose as a hobby, and eventually decided to devote himself to music full-time. He went on to become one of Japan’s most famous composers, writing music for symphony concerts as well as soundtracks for films.

One of Ifukube’s first compositions was a group of pieces for piano, which he wrote at age nineteen. Each piece was based on a different aspect of Japanese culture, including popular festivals, a nursery song, and music that street entertainers would perform. Ifukube’s Piano Suite proved so popular that he created a new version for a large orchestras to play, and he changed the name to Japanese Suite for Orchestra.

The first section of the Japanese Suite for Orchestra is the thrilling music of the Bon Festival Dance. The Bon Festival is a traditional celebration in Japan dating back hundreds of years. The festival brings families together to honor their ancestors, and includes music and dance. Ifukube, who wrote music for many adventure movies, uses big drums to create excitement in the Bon Festival Dance. He wanted the drums of the orchestra to create the sounds of special Japanese drums called taiko drums. As you listen, imagine a movie in which everyone is marching in time to the drumbeats. What would your movie be about?



Florence Price

Music for Strings from
String Quartet No. 1

b. Little Rock, Arkansas, 1887

d. Chicago, Illinois, 1953

Florence Price began piano lessons at an early age, learning the instrument from her mother, who was a music teacher. The eager young student progressed quickly, and eventually decided to become a professional musician. She was accepted into the New England Conservatory of Music, where she majored in piano and organ and studied composition. She graduated with honors, and went on to lead the music department at Clark Atlanta University in Atlanta, Georgia. Florence Price later moved to Chicago, Illinois. In Chicago, her career really took off! She published her first compositions, and entered a competition that was newly created for African-American composers. This was an important and prestigious competition because the winning musical work would be played by the world-renowned Chicago Symphony at the 1933 Chicago World’s Fair. Florence Price wrote and submitted her first Symphony, which won the grand prize!

After the first performances of her prizewinning Symphony, Florence Price’s music appeared on many concert programs. She became famous in music circles—both for her music and for being the first African-American woman to have her music performed by a major symphony orchestra.

Florence Price wrote music in a variety of styles and for different combinations of instruments. An important source of inspiration were the folksongs she heard in her youth. The music you will hear from her String Quartet is a beautiful song that is calm and peaceful. It’s the quiet mood you would create if you were singing or humming softly to yourself. The music is played by all of the strings of the orchestra—the violins, violas, cellos, and basses. As you listen, close your eyes, take a deep breath, and enjoy the quiet beauty of the San Francisco Symphony’s strings.



Arturo Márquez

Danzón No. 2

b. Álamos, Sonora, Mexico, 1950

Arturo Márquez is the first born of nine children, but was the only one of the siblings who became a musician. His father was a mariachi musician, and his paternal grandfather was a folk musician in the northern states of Sonora and Chihuahua, Mexico. When he was in middle school, his family immigrated to Southern California, settling in La Puente, a suburb of Los Angeles. Always fascinated by how instruments made their sounds, throughout his middle and high school years Márquez studied the trombone, violin and piano. He started composing at the age of sixteen and attended the Mexican Music Conservatory in Mexico City. He was then awarded a scholarship by the French government to study composition in Paris. He received his master’s degree at the California Institute of the Arts in Southern California in 1990. Along the way, he was granted both a Fulbright Scholar Award and a Rockefeller Foundation Award.

Widely recognized as one of the most important and admired Mexican composers of his generation, over the years Márquez has been the recipient of several prestigious honors. He made history when he became the first musician to receive “La Medalla De Oro De Bellas Artes de Mexico” (Gold Medal of Fine Arts of Mexico), one of Mexico’s most coveted awards for career accomplishments in the fine arts.

Among Arturo Márquez’s most famous pieces are 7 *Danzones* or Dances. A “danzon” is a ballroom dance, the music of which originally came from Cuba and the Veracruz region of Mexico. Márquez’s *Danzón* No. 2 was composed in 1994. The music features sections that are elegant and swaying, and other sections that are energetic and joyous. This is music of celebration, which gets more and more exciting right up until the very last—and very grand—final notes!

SEND US YOUR STUDENTS' ARTWORK!

The San Francisco Symphony loves to receive artwork from children. We invite you to send in your creations! All students who viewed the Concerts for Kids video performance are invited to create artwork based on any aspect of the concert experience.

TYPES OF ARTWORK

Can be drawings of any medium (crayon, pencil, paint, etc.) up to 16" x 18"

LABELING ARTWORK

All pieces must be clearly and legibly labeled on the back with the following:

- Student's Name
- Student's age and grade
- Name and address of school (please include zip)
- Name of teacher
- Teacher's email address

DEADLINE FOR ARTWORK

May 20, 2022 (postmarked)

SEND TO

San Francisco Symphony, Visual Arts Project, Education Dept.
201 Van Ness Avenue, San Francisco, CA 94102

All submitted artwork becomes the property of the San Francisco Symphony and cannot be returned. Artwork may be used, without attribution, for promotional purposes, including digital and print display. It may also be featured at Symphony events such as concerts, meetings, community events to raise awareness of the importance of music education, and at fundraisers, any proceeds from which will help support the San Francisco Symphony's education programs.

All students
who view the
Concerts for Kids
performance are
invited to
participate!



SUGGESTED ACTIVITIES

(GRADES K–3)

MUSIC

1 The orchestra is made up of a diverse collection of many unique instruments. To familiarize your students with what they will see during the performance, review the instruments of the orchestra with your class. Photocopy the Instrument Family pages (pages 6–7) and the San Francisco Symphony seating chart (page 5) and distribute to the class. Using crayons, paints, or colored pencils, have students color in the instruments on the Instrument Family pages, and circle the corresponding instrument(s) on the San Francisco Symphony seating chart with the same color. Ask students to notice how the colors they have chosen for the instruments in each family are located close together on the seating chart. The goal of this activity is for students to recognize the instruments of an orchestra and know where to find their favorite instrument on stage!

2 Being an attentive audience and having good listening skills are an important part of music. To engage the students’ listening skills, have the students go on a sound hunt in the playground. Ask students to listen carefully to their surroundings and create a list of the sounds that they hear. Examples may include sounds from recess or the ringing of a bell. Have the students write their responses on the whiteboard and open a discussion with the class by asking, “How did careful listening help you hear more sounds?”

HISTORY SOCIAL-SCIENCE

1 Joan Tower is widely regarded as one of the most important American composers living today. Turn to page 8 and read about Joan Tower and *Fanfare for the Uncommon Woman*. Highlight some of the key points of Joan Tower’s life. For example: Joan Tower was born in New York. Her works have been commissioned by major ensembles, soloists, and orchestras. She is the winner of many awards.

Write a timeline for Joan Tower’s life on the board. As a class, discuss how significant events can be used to describe the past, present, and future.

Students will create their own timeline of their life. Use these prompts to help students write their answers:

- **In the past, I...**
- **Today I will...**
- **When I grow up, I want to be...**

The goal of the activity is for students to place important events in their lives in the order in which they occurred. Students can be as creative as they wish and add drawings to enhance their statements.

2 The composers on the Concerts for Kids program come from all over the world. In this activity, students will identify where three composers lived and went to school, then make simple geographic observations about each location. Each of the following composers went to a special school to study music in their homeland.

Leonard Bernstein:
United States → Curtis Institute → Philadelphia

Akira Ifukube:
Japan → Hokkaido Imperial University → Sapporo

Arturo Márquez:
Mexico → Mexican Music Conservatory → Mexico City

Use a world map to show where the composers lived and went to school. Point out each location to the students, and be sure to identify the country and continent. Place a marker on the location of each city for students to view.

Next, ask the students to make observations about each location:

- Is the Curtis Institute to the north or south of our school? (North)
- Which school is farther north, The Mexican Music Conservatory, or Hokkaido University? (Hokkaido University)
- Which music school is the farthest south? (Mexican Music Conservatory)
- What ocean would you have to cross to get from your school to Hokkaido University? (Going east—Atlantic, going west—Pacific)
- Which music school is closest to your school? (Mexican Music Conservatory)

LANGUAGE ARTS

1 After watching the Concerts for Kids video performance, ask your students to think about anything they imagined while hearing the music.

Remind them there are no right or wrong answers, and ask them to share what they thought. To enhance the discussion, ask them to describe why the music made them think of those words and ideas.

Create a list of words and ideas on the board, and discuss what the composer might have been doing or thinking when they wrote the music. Why do you think they wrote the music? Do you think they wrote it for a particular group of people?

2 Brainstorm with the students “What is music?”

Have students suggest words that answer the question “What is music?”

Ask them to complete the sentence “Music is...” and to share their answer with their neighbor.

Discuss with the students how different kinds of music make us feel differently. Some music makes us feel warm and happy, while other music might make us feel excited, nervous, or sad.

Encourage the students to find words and/or synonyms for the different ways they feel when listening to music. Ask them to write a sentence for each adjective they found.

MULTICULTURAL STUDIES

1 Ask your students to name the instruments they already know by sight or sound. These could be instruments they have seen in their neighborhood, school, home, or even the instruments in the Concerts for Kids video performance by the San Francisco Symphony. Instruments of the Orchestra can be referenced on pages 6–7.

Explain to the students that musical instruments come from near and far. Show your students pictures of instruments from around the world. Some examples are:

- Bagpipes—Scotland
- Castanets—Spain
- Conga—Cuba
- Djembe—Africa
- Erhu—China
- Gamelan—Indonesia
- Harmonica—United States
- Maracas—Mexico

Place the photos of the instruments and the name of the location they are from on the board. Match the instrument to its location. Use a world map or Google Earth to identify where the instruments come from. Ask students to share anything they know about the location—the language, the food, the music, and more.

2 Have the students discuss celebrations or holidays they observe in their home, community, or classroom. Sing the Happy Birthday song as a class. Discuss music they use or hear when they celebrate. Some examples are:

- Happy Birthday
- For S/He’s a Jolly Good Fellow
- A country’s National Anthem

As a class, discuss how music is used in celebrations and sing the familiar songs together.

EXTENSION: Listen to the Happy Birthday song in different languages. We suggest searching for “Happy Birthday in different languages” on YouTube.

FINE ARTS

1 To promote active listening, ask students to practice being very quiet for one minute. Before the minute of silence, tell students they will be listening for any sounds they hear. The sounds might include a truck, birds, kids laughing, the ticking of the classroom clock, school bell, etc. After the minute of silence is over, ask students to draw a picture of the things they heard. Select students to show their drawing to the class and share what they heard during the minute of silence.

2 Composers from around the world get their inspiration from many different places. Explain to the class that one of the composers on the Concerts for Kids video wrote music that was inspired by water, and called the composition *Giggling Rapids*.

Write the words **giggling** and **rapids** on the board for the class. Ask the students to pick adjectives to describe each, and record the answers on the board. What are the similarities? What are the differences?

Let the class know they will be drawing along with the music, and have students select crayon or marker colors. While they complete their drawings, play *Giggling Rapids*, which appears at 10:04 in the CFK performance video.

Play the video excerpt as many times as needed for the students to complete their work. Do they see any overlap between their drawings and the words on the board? Post the completed artwork around the classroom for everyone to see!

SUGGESTED ACTIVITIES

(GRADES 4–9)

MUSIC

1 Have the class discuss the concept of “careful listening.” What is it, and why it is important in different aspects of life? Some sample questions for your discussion:

- How is careful listening important when you are talking to a friend?
- How can you show someone that you are listening carefully to what they are saying?
- Why is careful listening important when you see a performance?

Guide students in a discussion about why it is important to be careful listeners when attending a performance. It is a way to show that they are respecting the performers and musicians who are sharing their music with the audience. Also, careful listening will help students experience more of the music they hear every day.

2 Review the instruments of the orchestra with your class. Pages 6–7 have illustrations of the instrument families, with brief explanations of how sound is made on each of them. On a separate piece of paper, ask students to select which instrument they would like to play and write a paragraph about why they selected that instrument. If students are already playing an instrument in school, ask them to write a paragraph on why they think their instrument is the best! You can also ask students learning to play instruments to bring them to class and demonstrate.

HISTORY SOCIAL-SCIENCE

1 Write on the board the names of the composers featured on the Concerts for Kids video. Add the year and place of birth.

| | |
|---------------------|------------------------|
| Leonard Bernstein | Massachusetts, 1918 |
| Joan Tower | New York, 1938 |
| Duke Ellington | Washington, D.C., 1899 |
| William Grant Still | Mississippi, 1895 |
| Akira Ifukube | Kushiro, Japan, 1914 |
| Florence Price | Arkansas, 1887 |
| Arturo Márquez | Sonora, Mexico, 1950 |

Have students consult an atlas or use online resources to locate places where composers lived. Each student should choose one location and prepare a summary. Be sure to have the students include the following information in their summary:

- When the city or region was founded
- A description of its geographical features
- How many people live there currently

Once completed, have the students compare and contrast their summary with a partner and/or present their findings to the class.

2 Share with students that a biography is a detailed description of a person’s life. Biographies are used in music to share information about composers and the music they have written. Turn to page 8 and read the biography for Joan Tower. As a class, discuss two or three facts they learned about Joan Tower from her biography. Repeat the activity with Duke Ellington’s biography on the same page.

Ask the students to select Joan Tower or Duke Ellington. Once students have selected their composer, have the students research the following information:

- Place and year of birth
- What instruments they played
- Defining moment in their career
- Interesting or personal fact
- At least 2-3 important musical compositions they wrote
- A photo of the composer

When they have completed their research, have them write a short informational summary of their findings.

LANGUAGE ARTS

1 Have students write letters to conductor Daniel Bartholomew-Poyser and/or musicians, telling them what they thought of the concert. Letters may be sent to:

San Francisco Symphony, Education Department
Davies Symphony Hall
201 Van Ness Avenue
San Francisco, CA 94102

Some topics could include:

- a critical analysis of the performance
- a comparison of two or three pieces
- their favorite instrument family and why

2 Have students act as news reporters. Their assignment is to write an article about a newly-invented instrument. The article should include a description of the instrument, the sound it produces, and how it produces that sound. An account of where and how the instrument was invented should also be included. Encourage students to be as creative and farfetched as possible. Students should be encouraged to think about how technology can figure into the invention.

MULTICULTURAL STUDIES

1 The Bay Area is rich with music from a variety of places from around the world. Have the students observe the instruments they see and hear in their city, their neighborhood, their school, and home. As a class, discuss the students’ observations. Using online resources or one of the music books in your school library as a reference, explore with your students instruments that have come to this country with immigrating cultures.

Here are some suggested instruments to research:

- accordion
- banjo
- guitar
- taiko drum
- Irish or Scottish bagpipes
- saxophone
- violin

Some sample questions for students to answer:

- In what country was the instrument created?
- What instrument family does it belong in?
- When did it arrive in the United States?
- In what style of music can you hear the instrument today?

Have the students present their research. As a class, create a timeline of when the instruments came to the United States.

2 In this activity, students explore dances from various regions of the world. Using libraries or an online search, have students locate the appropriate music, photos of the costumes, and videos of the dances. They should describe the dance, the kind of music that traditionally accompanies it, and any traditional costumes that the dancers wear.

Here are some examples of dances from around the world:

- **Bhangra**—India
- **Gumboot Dance**—South Africa
- **Hopak**—Ukraine
- **Hula**—Hawaii
- **Irish dancing**—Ireland

Some sample questions for students to answer:

- How does the costume contribute to the meaning of the dance?
- How might the dance be important to families and communities?
- What instruments are used to play the music for the dance?

Have the students write a report on their research and present or even demonstrate their dance to the class. As a class, discuss how these dances are similar and different.

3 Joan Tower is an American composer, and many of her pieces (*Fanfare for the Uncommon Woman, Made in America*) are inspired by ideals and characteristics that are important to American culture. Show the class examples of American monuments from around the country, explaining the cultural and historical significance that monuments play in society. Examples in the United States could include the Statue of Liberty, Mount Rushmore, Martin Luther King Jr. Memorial, St. Louis Arch, etc. Be sure to talk about how monuments embody (or are a physical representation of) ideals, history, or are dedicated to people who have made significant contributions to society/culture.

Have students select one of the following composers from the Concerts for Kids video, and research to find one monument from the composer’s country or city of origin.

Composer and Country Examples:

- **Arturo Márquez**—Sonora, Mexico
Chichen Itza, Monumento a la Independencia, Monumento a la Revolución
- **Akira Ifukube**—Kushiro, Japan
Tokyo Imperial Palace, Mount Fuji, Todai-ji Temple
- **Duke Ellington**—Washington D.C. and New York, United States
Lincoln Memorial, Washington Monument, Empire State Building, Rockefeller Center

Using libraries or online resources, have each student write a summary of their findings. Depending on grade level, consider having the students include the following information:

Location of the monument (Continent, Country, State, City)

- When it was built
- Who designed and built the monument
- Who it is for, or dedicated to
- The size of the monument
- A picture of the monument
- Any interesting facts they would like to include
- Why the monument is important to this region or culture

Upon completing their research, consider having the students present their findings to the class.

How does each monument relate to the history or culture of where it is located? Can the students describe any commonalities between monuments that exist in other countries and monuments found here in the United States?

Hang the written summaries and pictures of the monuments around your classroom to create a mini museum. Students can go around the classroom and learn about monuments from all over the world!

EXTENSION: Have the students find a monument located in your hometown/city/state, and write a brief summary of their findings.

FINE ARTS

1 Pick a piece from the Concerts for Kids video performance and play it for your students, asking them to write down three to five adjectives they think best describe the music they are hearing. Then, play the piece for the class again, asking them to draw or paint what they heard. After the students have completed their work, have the students compare it with the words they listed. Can they see the adjectives they listed present in their artwork? Why or why not?

EXTENSION: Ask the students to compare and contrast their work with a classmate, using appropriate art vocabulary.

2 Explain to the class that the pieces they heard during the Concerts for Kids video performance are written by different composers from around United States and the world. Show the class pictures of the flag from each state or country represented.

| | |
|----------------------------|---------------------------------|
| Leonard Bernstein | Massachusetts, USA |
| Joan Tower | New York, USA |
| Duke Ellington | Washington, D.C., USA |
| William Grant Still | Mississippi, USA |
| Akira Ifukube | Kushiro, Hokkaido, Japan |
| Florence Price | Arkansas, USA |
| Arturo Márquez | Alamos, Sonora, Mexico |

Ask the class to identify common elements present in each flag design. How many colors are used? What do the lines look like? Are the designs simple or complex? Lead a discussion about the attributes of each flag with the class and hypothesize about what the designs represent.

Break into small groups and have each group design and draw a flag for your classroom. Upon completion, have the students discuss each flag’s design and the reasons for the choice of color and design.