

DAYTON PERFORMING ARTS ALLIANCE

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DAYTON DAYTON DAYTON  
*Ballet Opera Philharmonic*



Young People's Concert

# Pure Imagination

Dayton Philharmonic Orchestra  
Neal Gittleman, Artistic Director

**October 30, 2024**

# Pure Imagination

The Star-Spangled Banner

John Stafford Smith  
(1750–1836) arr. Custer  
words by Francis Scott Key

Don Giovanni, K.527: Overture

Wolfgang Amadeus Mozart  
(1756–1791)

Concertino, Clarinet, J.109, op.26, E-flat major

Carl Maria von Weber  
(1786-1826)

William Hemmelgarn, Clarinet  
*Concerto Competition Winner*

Pure Imagination

Gabrielle Flannery, Soprano  
Isabel Randall, Mezzo-Soprano  
Carl Rosenthal, Tenor  
Randell McGee, Baritone

Leslie Bricusse  
(1931-2021)  
Anthony Newley  
(1931-1999)

Modern Major General

Gabrielle Flannery, Soprano  
Isabel Randall, Mezzo-Soprano  
Carl Rosenthal, Tenor  
Randell McGee, Baritone

Arthur Sullivan  
(1842-1900)

Sleeping Beauty, TH 13

(Spyashchaya krasavitsa; Belle au bois dormant)

Dayton Ballet School  
Ensemble Dancers

Piotr Ilyich Tchaikovsky  
(1840-1893)

2. Vltava (The Moldau)

Carl Rosenthal, Narrator

Bedrich Smetana  
(1824-1884)

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## Dear Educator:

Welcome to the October 30, 2024 Dayton Performing Arts Alliance Young People's Concert: Pure Imagination. At this concert, students will use their imaginations and explore different ways that the music can inspire them and their creativity.

With this concert we will learn how music, opera, and dance come together to tell a story and evoke memories, emotion, and more. You'll explore drama and comedy with Mozart's Don Giovanni and take a musical trip down the flowing Moldau River with conductor Neal Gittleman. The Dayton Opera Artists-In-Residence and Dayton Ballet School Ensemble are your tour guides, accompanied by the 2024 Young Artists Concerto Competition Winner and the Dayton Philharmonic. Using your imagination will be explored both at the concert performance and in these concert preparation materials.

The program notes and listening suggestions are created to assist music specialists and classroom teachers in preparing their students for the concert experience. Please feel free to copy these materials to share with other teachers in your building who will attend the concert. You may also download these materials from the DPAA website, [www.daytonperformingarts.org](http://www.daytonperformingarts.org). From the homepage, select Learn at the top of the page, then learning performances in the dropdown menu, then Young People's Concert: Pure Imagination.

The teacher notes contain information about the composers and their music, as well as ideas for integrating this information across the curriculum. We hope these ideas will help provide an enjoyable and enriching experience for students **and** teachers.

There are references to music excerpts throughout these notes. You may access the music with links on each activity. Additionally, we have an engaging video based learning extension prior to the field trip. The preview introduces the instruments, composers, and includes fun concert trivia. Please select the option labeled with student to hear all the parts being read. [YOUNG PEOPLE CONCERT PREVIEW](#)

We look forward to seeing you all at the concert!

*Jeannita Chateau Olowe*

Jeannita Chateau Olowe  
Vice-President of Learning and Community Engagement  
Dayton Performing Arts Alliance

# About the Conductor

## Neal Gittleman

Conductor and Artistic Director of the Dayton Philharmonic Orchestra

**Birthplace:** Panama Canal Zone

**First Music Lesson:** Unless you count singing, it was piano lessons from my mother when I was about six.

**Instruments I play:** Violin, viola, piano...

**I became a conductor because:** I love orchestral music and I love the music-making that goes on in orchestras.

**My job as a conductor is:** To help the musicians play the music as well as they possibly can.

**Favorite food:** Black beans and rice

**Favorite childhood book:** Winnie the Pooh

**What I like to do in my spare time:** Play golf and t'ai chi, read books, see movies

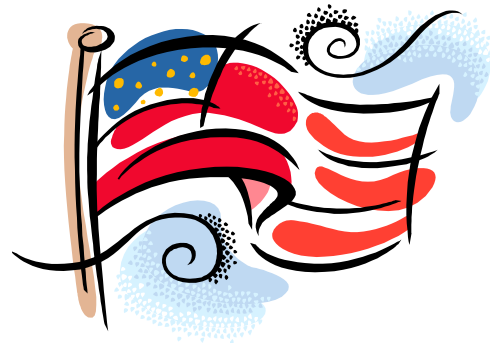


**Vocabulary**  
conductor

# "The Star-Spangled Banner"

John Stafford Smith (1750-1836) (arr. Custer)

Words by Francis Scott Key (1779-1843)



"The Star-Spangled Banner" is the National Anthem of the United States of America. This **patriotic song** traditionally opens the first concert of each orchestra season. Since this is the first Young People's Concert of the season, Mr. Gittleman will invite the audience to stand and sing "The Star-Spangled Banner" with the orchestra.

Our National Anthem was created during the War of 1812. During this war between Great Britain and the United States, the British fleet attacked Fort McHenry, which protected the city of Baltimore. On September 13, 1814, Francis Scott Key visited the British fleet in Chesapeake Bay to ask for the release of his friend Dr. William Beanes, who had been captured after the burning of Washington D.C.

The British admiral released Dr. Beanes but told Key that they could not leave until after the coming battle. At sunset the British sailors told the Americans to "look well on their flag," for by morning it would no longer fly over Fort McHenry. All during the night Francis Scott Key watched the battle. Whenever the sky was lit by the shells exploding over the bay, he looked for the American flag waving over the fort. As long as the flag still flew, he knew that Fort McHenry had not been taken.

As the sun rose Key looked through the early morning fog. There, flying over the fort was the American flag. The British had failed to take Baltimore. Key was so moved by the sight that he took an old envelope from his pocket and began writing these words - "Oh, say can you see...."

The day after his return to Baltimore, Key's poem was printed as a flyer under the name "Defense of Fort McHenry" and passed out all over the city. Two days later it was set to the tune of a popular song of the times, "To Anacreon in Heaven," composed by the English composer John Stafford Smith. Within a week the song was being heard as far away as New Orleans. "The Star-Spangled Banner" became the official national anthem of the United States on March 3, 1931.

"The Star-Spangled Banner" wasn't originally written for an orchestra to perform. You will hear an **arrangement** (a reworking of the melody for orchestra instruments to play) by Calvin Custer and will have an opportunity to sing our national anthem with the Dayton Philharmonic Orchestra.

**Question:** Do you know the words for “The Star-Spangled Banner”?

Oh, say can you see, by the dawn’s early light,  
What so proudly we hail’d at the twilight’s last gleaming,  
Whose broad stripes and bright stars, through the perilous fight  
O’er the ramparts we watched were so gallantly streaming.  
And the rockets’ red glare, the bombs bursting in air,  
Gave proof through the night that our flag was still there.  
Oh, say does that star-spangled banner yet wave  
O’er the land of the free and the home of the brave?

**Do This:** Make a list of all the events where you have heard the National Anthem performed. What is the purpose of playing this song at these events?

♪ **Listen** to the Star-Spangled Banner on the playlist and practice singing along!

**Do you know these facts?**

1. What year was “The Star-Spangled Banner” adopted as the official national anthem?
2. Who wrote the words?
3. Who wrote the music?
4. Why was “The Star-Spangled Banner” written?

# Don Giovanni, K.527: Overture

Wolfgang Amadeus Mozart (1756–1791)

## About the Composer

When Mozart was a child he toured the major cities of Europe for two years, performing as a child prodigy on the piano and violin. Leopold Mozart, the ultimate “stage father,” wrote of his son: “The boy will play a concerto on the violin, accompany symphonies on the piano, completely cover the keyboard of the piano with a cloth and play as well as if he had the keyboard under his eyes; he will accurately name any notes that are sounded for him singly or in chords; on the piano or any imaginable instrument.... Finally, he will improvise (make up music on the spot) not only on the piano, but also on the organ.”



The Mozart family on tour:  
Leopold, Wolfgang, and  
Nannerl, his sister. Watercolor  
by Carmontelle, ca. 1763

As a child prodigy, Mozart was on the road giving concerts and showing off his amazing talent all through Europe. It seems there was nothing in music that he could not do better than anyone else. He could compose a complicated piece while thinking of another one in his head, read perfectly at sight any piece of music put in front of him, or hear a long piece of music for the first time and write it down note for note! He wrote his first composition when he was only six years old.

Mozart wrote over 600 works in his brief lifetime! Twelve of them were operas. Mozart was especially interested in opera and wrote his first one when he was thirteen years old. *The Magic Flute* was composed in 1791.

**Discuss this:** What is a child prodigy? What would it be like to be a prodigy? What would be the advantages and the disadvantages? What is an opera?

- *An opera is a story in which all the words are sung and that is accompanied by an orchestra.*

**Imagine this:** What would it be like as a teenager to be a solo performer on the Schuster Center Stage with the Dayton Philharmonic Orchestra?

**Listen:** <https://youtu.be/MMd44lWiHd8?si=yEWskEeOnBS79Esw&t=24>

Compared to everything else you've heard so far, does this piece have an instrument that stands out (solo) the entire time or just some of the time?

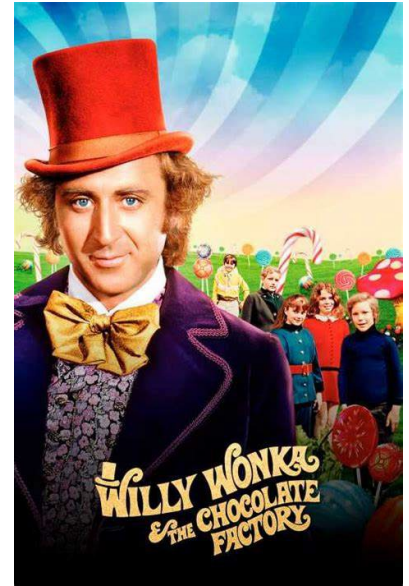


# Pure Imagination

Composer Leslie Bricusse & Anthony Newley

## *About the Song*

Anthony Newley and Leslie Bricusse wrote the score for the 1971 film *Willy Wonka & the Chocolate-Factory*. "Pure Imagination" was featured in the movie when Wonka and the children first enter the room entirely made of candy. It was originally sung by Gene Wilder who played the character of Willy Wonka. The song conveys a message of discovering wonder and magic in our everyday lives. Our ordinary lives can be liberated from expectations and inhibitions through our choices.



Since its release, the song has been covered and remixed hundreds of times by a wide variety of artists. The original song was not popular when it was first released. The film itself was not a blockbuster and other songs from the soundtrack performed better. It was not until the movie began appearing on television reruns in the 1980s that the film and "Pure Imagination" became more well known.

**Listen:** <https://youtu.be/1y8aYd9uqFY?si=CRHZhEuupHUCn211>

Play the audio clip of "Pure Imagination."

## **Discuss:**

What emotions does this song evoke? What images come to mind?



## Lesson 1: Exploring Imagination

|                       |  |
|-----------------------|--|
| <b>Ohio Standards</b> | <p><b>Music 1CR:</b> Improvise short, rhythmic, and melodic passages using a variety of sound sources and styles.</p> <p><b>Music 1CO:</b> Using elements of music, compare the connection between emotion and music in selected musical works.</p>  |
| <b>Objectives</b>     | <ul style="list-style-type: none"><li>• <b>Analyze:</b> Students will analyze the lyrics and melody of "Pure Imagination" to understand its meaning and impact.</li><li>• <b>Create:</b> Students will create their own "pure imagination" scenes or stories.</li><li>• <b>Perform:</b> Students will perform their creations, either individually or in groups.</li></ul>   |
| <b>Materials</b>      | <ul style="list-style-type: none"><li>• Audio clip of "Pure Imagination"</li><li>• Lyrics of the song</li><li>• Paper and pencils</li><li>• Props or costumes (optional)</li></ul>   |
| <b>Time</b>           | 40-60 minutes  |
| <b>Activities</b>     | <ol style="list-style-type: none"><li><b>1. Introduction (10 minutes)</b><ul style="list-style-type: none"><li>• <b>Listen:</b> Play the audio clip of "Pure Imagination."</li><li>• <b>Discuss:</b> Ask students to share their initial impressions of the song. What emotions does it evoke? What images come to mind?</li><li>• <b>Introduce:</b> Briefly explain the context of the song from the movie <i>Willy Wonka &amp; the Chocolate Factory</i>.</li></ul></li><li><b>2. Lyric Analysis (15 minutes)</b><ul style="list-style-type: none"><li>• <b>Distribute:</b> Give each student a copy of the song lyrics.</li><li>• <b>Analyze:</b> Discuss key lines and phrases. What do they mean? How do they contribute to the overall message of the song?</li><li>• <b>Identify:</b> Identify the main themes of the song, such as imagination, wonder, and freedom.</li></ul></li><li><b>3. Musical Analysis (15 minutes)</b><ul style="list-style-type: none"><li>• <b>Listen:</b> Play the song again, focusing on the melody and rhythm.</li><li>• <b>Discuss:</b> How does the music complement the lyrics? Are there any specific musical elements that stand out?</li><li>• <b>Identify:</b> Identify the song's structure (e.g., verse-chorus-verse).</li></ul></li><li><b>4. Creative Writing (20 minutes)</b><ul style="list-style-type: none"><li>• <b>Prompt:</b> Ask students to imagine a world of pure imagination. What does it look like? What can you do there?</li><li>• <b>Write:</b> Have students write a short story, poem, or scene based on their imagination.</li><li>• <b>Share:</b> Encourage students to share their creations with the class.</li></ul></li><li><b>5. Performance (15 minutes)</b></li></ol> |

|                   |   |
|-------------------|---|
|                   | <ul style="list-style-type: none"> <li>• <b>Option 1:</b> Have students perform their creations individually or in groups.</li> <li>• <b>Option 2:</b> Create a class-wide performance of "Pure Imagination," incorporating elements from the students' creative work.</li> </ul> <p><b>6. Reflection (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• <b>Discuss:</b> Ask students to reflect on the experience of exploring "Pure Imagination." What did they learn about themselves and the power of imagination?</li> </ul> |
| <b>Assessment</b> | Teacher observes student creativity and deeper appreciation for the song "Pure Imagination" through the power of their own imaginations.  |

**Extension Activities:**

- **Visual Art:** Have students create visual representations of their imagined worlds.
- **Music:** Compose their own songs or melodies inspired by "Pure Imagination."
- **Drama:** Act out scenes from their creative writing.

# Pure Imagination

Leslie Bricusse & Anthony Newley

## **INTRO**

Hold your breath  
Make a wish  
Count to three  
One Two Three

## **VERSE 1**

Come with me and you'll be  
In a world of Pure Imagination  
Take a look and you'll see  
Into your imagination  
We'll begin with a spin  
Traveling in a world of my creation  
What we'll see will defy explanation

## **CHORUS**

If you want to view paradise  
Simply look around and view it  
Anything you want to do it  
Wanna change the world there's nothing to it

## **VERSE 2**

There is no life I know  
To compare with Pure Imagination  
Living there you'll be free if you truly wish to be.

## **CHORUS**

If you want to view paradise  
Simply look around and view it  
Anything you want to do it  
Wanna change the world there's nothing to it

## **VERSE 3**

There is no life I know  
To compare with Pure Imagination  
Living there you'll be free if you truly wish to be.

## **OUTRO**

Hold your breath  
Make a wish  
Count to three  
One Two Three

## Modern Major General

W.S. Gilbert and Arthur Sullivan

“The Pirates of Penzance” is a comic operetta written by Gilbert and Sullivan. It premiered in 1879 and has since become one of the most popular and enduring works in the operatic repertoire.

The operetta contains one of Gilbert and Sullivan’s best and most tuneful “patter” songs, the Major-General’s aria. Not only is it a tongue-twister, but it includes skillful juxtapositions of unusual rhymes, one of Gilbert’s specialties.



What’s the difference between an opera and an operetta? An operetta falls somewhere between an opera and a musical. Like a musical, an operetta usually contains spoken dialogue, as well as song. Operettas are often satirical and witty and tend to be much shorter and less complex than traditional operas.

## Lesson 2: Patter Songs

|                       |   |
|-----------------------|---|
| <b>Ohio Standards</b> | <b>Music 1RE:</b> Compare and contrast music of various styles, composers, periods, and cultures.<br><b>Music 1CR:</b> Improvise short, rhythmic, and melodic passages using a variety of sound sources and styles.   |
| <b>Objectives</b>     | <ul style="list-style-type: none"><li>• <b>Analyze:</b> Students can compare and contrast patter songs from <i>The Pirates of Penzance</i> and <i>Hamilton</i>. Students can also analyze the musical elements of the songs, such as the melody, harmony, and rhythm.</li><li>• <b>Create:</b> Students can create their own patter songs about themselves or a fictional character.</li></ul>  |
| <b>Materials</b>      | <ul style="list-style-type: none"><li>• “About the Modern Major General” Printout</li><li>• Major General Stanley’s song:<ul style="list-style-type: none"><li>○ <a href="https://www.youtube.com/watch?v=Rs3dPaz9nAo">https://www.youtube.com/watch?v=Rs3dPaz9nAo</a></li></ul></li><li>• Projector/Speakers</li></ul>   |
| <b>Time</b>           | 40-minutes  |
| <b>Activities</b>     | <ul style="list-style-type: none"><li>• <b>Compare and Contrast:</b> Have students create a Venn diagram or chart to compare and contrast "I Am the Very Model of a Modern Major-General" from <i>The Pirates of Penzance</i> and "My Shot" from <i>Hamilton</i>.</li><li>• <b>Patter Song Challenge:</b> Have students write their own patter songs about themselves or a fictional character.</li><li>• <b>Musical Analysis:</b> Analyze the musical elements of the songs, such as the melody, harmony, and rhythm.</li><li>• <b>Historical Context:</b> Discuss the historical context of each song and how it influenced the lyrics and themes.</li><li>• <b>“A Modern Major-General” Activity Worksheet</b></li></ul> |
| <b>Assessment</b>     | Teacher checks for the accuracy of the venn diagram of each student. Teacher checks for accuracy of the “A Modern Major-General” Activity Worksheet below.  |

# Modern Major-General Venn Diagram Activity

**READ TO CLASS:** Both "I Am the Very Model of a Modern Major-General" from *The Pirates of Penzance* and "My Shot" from *Hamilton* are patter songs, a rapid-fire delivery of words and information that often showcases a character's intelligence, knowledge, or self-importance. These songs serve as introductions to their respective protagonists, Major-General Stanley and Alexander Hamilton, and provide valuable insights into their personalities and perspectives. Create a Venn diagram or chart to compare and contrast "I Am the Very Model of a Modern Major-General" from *The Pirates of Penzance* and "My Shot" from *Hamilton*.

## SAMPLE ANSWERS:

### Key Similarities

1. **Rapid Delivery and Complex Rhyme Schemes:** Both songs feature a breakneck pace, with intricate rhyme schemes and a constant flow of information. This rapid delivery is a defining characteristic of patter songs, often used to impress or overwhelm listeners.
2. **Showcasing Knowledge and Intelligence:** Both Major-General Stanley and Alexander Hamilton use their songs to demonstrate their vast knowledge and intelligence. Stanley recites facts about various subjects, while Hamilton outlines his ambitions and plans for the future.
3. **Humorous Tone:** Despite the serious subject matter of both songs, they are delivered in a humorous tone. Stanley's self-aggrandizement and Hamilton's youthful idealism contribute to the comedic elements.

### Key Differences

1. **Subject Matter:** While both songs are about personal introductions, the subject matter differs significantly. Stanley focuses on his military achievements and knowledge of various subjects, while Hamilton expresses his desire for success and his determination to shape the future.
2. **Character Perspectives:** The songs reveal different perspectives on life and society. Stanley's song reflects the Victorian era's emphasis on tradition and hierarchy, while Hamilton's song embodies the revolutionary spirit of the American colonies and the pursuit of opportunity.
3. **Musical Style:** The musical styles of the two songs are distinct. "I Am the Very Model of a Modern Major-General" is a traditional Gilbert and Sullivan patter song, featuring a light and operatic melody. "My Shot" is more contemporary, incorporating elements of hip-hop and R&B.

# *I am the Very Model of a Modern Major General*

W.S. Gilbert and Arthur Sullivan

I am the very model of a modern Major-General,  
I've information vegetable, animal, and mineral,  
I know the kings of England, and I quote the fights historical,  
From Marathon to Waterloo, in order categorical;  
I'm very well acquainted too with matters mathematical,  
I understand equations, both the simple and quadratical,  
About binomial theorem I'm teeming with a lot o' news---  
With many cheerful facts about the square of the hypotenuse.

I'm very good at integral and differential calculus,  
I know the scientific names of beings animalculous;  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

I know our mythic history, King Arthur's and Sir Caradoc's,  
I answer hard acrostics, I've a pretty taste for paradox,  
I quote in elegiacs all the crimes of Heliogabalus,  
In conics I can floor peculiarities parablous.  
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,  
I know the croaking chorus from the Frogs of Aristophanes,  
Then I can hum a fugue of which I've heard the music's din afore,  
And whistle all the airs from that infernal nonsense Pinafore.

Then I can write a washing bill in Balylonic cuneiform,  
And tell you every detail of Caractacus's uniform;  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

In fact, when I know what is meant by "mamelon" and "ravelin",  
When I can tell at sight a chassap't rifle from a javelin,  
When such affairs as sorties and surprises I'm more wary at,  
And when I know precisely what is meant by "commissariat",  
When I have learnt what progress has been made in modern gunnery,  
When I know more of tactics than a novice in a nunnery:  
In short, when I've a smattering of elemental strategy,  
You'll say a better Major-General has never sat a gee---

For my military knowledge, though I'm plucky and adventury,  
Has only been brought down to the beginning of the century;  
But still in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.



## **"A Modern Major-General" Activity Worksheet**

**QUESTION 1** Please complete this line from the song "A Modern Major-General": "I am the very model of a modern major-general I've information vegetable, animal, and \_\_\_\_\_..."

- A. Astrological
- B. Spiritual
- C. Mineral

**QUESTION 2** What type of song is Major General's Song?

- A. Aria
- B. Patter
- C. Trio

**QUESTION 3** What is *not* a reason the Major General's Song is famous?

- A. Intelligence of lyrics
- B. Slow pace of the score
- C. Rapidity of lyrics

**QUESTION 4** There have been many parodies of the Major General's Song. Can you think of a good topic for a parody of your own?

**QUESTION 5** Write the lyrics for one line of your parody.

**"A Modern Major-General" Activity Worksheet (with answers)**

VIDEO LINK

<https://youtu.be/ZhG47od4-Tc?si=-elzMEwksDjkoYD2>

Start at :30 and end at 1:41

QUESTION 1

Please complete this line from the song "A Modern Major-General": "I am the very model of a modern major-general I've information vegetable, animal, and \_\_\_\_\_..."

- A. Astrological
- B. Spiritual
- C. Mineral

[The answer should appear in the video :54]

Answer C

QUESTION 2

What type of song is Major General's Song?

- A. Aria
- B. Patter
- C. Trio

[The answer should appear in the video 1:03]

Answer B

QUESTION 3

What is *not* a reason the Major General's Song is famous?

- A. Intelligence of lyrics
- B. Slow pace of the score
- C. Rapidity of lyrics

[The answer should appear in the video 1:06]

Answer B

QUESTION 4

There have been many parodies of the Major General's Song. Can you think of a good topic for a parody of your own?

[open-ended]

[The answer should appear in the video 1:41]

QUESTION 5

Write the lyrics for one line of your parody.

[open-ended]

## Lesson 3: Concert Etiquette

|                       |  |
|-----------------------|--|
| <b>Ohio Standards</b> | 4RE: Evaluate audience etiquette associated with various musical performances and settings   |
| <b>Objectives</b>     | <ul style="list-style-type: none"><li>• <b>Describe:</b> Students can describe the difference between attending a live symphony concert, attending a rock concert, and listening to music at home.</li><li>• <b>Demonstrate:</b> Students can demonstrate appropriate concert manners.</li></ul>   |
| <b>Materials</b>      | Concert Manners Sorting Activity   |
| <b>Time</b>           | 20-25 minutes  |
| <b>Activities</b>     | <ul style="list-style-type: none"><li>• Discuss the difference between attending a live symphony orchestra concert, attending a rock concert, and listening to music at home<ul style="list-style-type: none"><li>• How do you feel when you have to perform or make a presentation in front of a group of people?</li><li>• Does the audience's response have an effect on how well you perform?</li></ul></li><li>• Concert Manners Sorting Activity:<ul style="list-style-type: none"><li>• Partner students in groups of 2 to 4.<ul style="list-style-type: none"><li>▪ Have students sort the behaviors into "Appropriate at a Classical Concert" and "Inappropriate at a Classical Concert."</li><li>▪ Discuss their answers as a class and answer any questions they have about attending the Young People's Concert.</li></ul></li></ul></li></ul> |
| <b>Assessment</b>     | Teachers can assess if students can demonstrate appropriate manners at the Young People's Concert.   |

## Concert Manners

Cut out and sort the behaviors below into "Appropriate at a Classical Music Concert" and "Inappropriate at a Classical Music Concert."

**Listen quietly.**

**Whistle and yell if you really like a piece.**

**Talk loudly to your neighbor.**

**Clap at the end of a piece when the conductor turns around.**

**Put your feet on the chair in front of you.**

**Clap during the middle of a piece.**

**Listen to your teacher or chaperone for instructions at the end of the performance.**

**Sit with your feet still or on the floor.**

**Smile and clap if you really like a piece.**

**Use your cell phone.**

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

### Concert Manners

Appropriate at a Classical  
Music Concert

Inappropriate at a Classical  
Music Concert

|  |  |
|--|--|
|  |  |
|--|--|

## Lesson 4: Wrap-Up and Reflection

|                       |   |
|-----------------------|---|
| <b>Ohio Standards</b> | <p><b>Music 6RE:</b> Develop and apply criteria for critiquing more complex performances of live and recorded music</p> <p><b>Music 1RE:</b> Justify personal preferences for certain musical pieces, performances, composers and musical genres both orally and in writing</p>   |
| <b>Objectives</b>     | <ul style="list-style-type: none"> <li>• <b>Reflect:</b> Students can reflect on their concert experience.</li> </ul>   |
| <b>Materials</b>      | <ul style="list-style-type: none"> <li>• Paper</li> <li>• Construction paper</li> <li>• Crayons</li> <li>• Colored pencils</li> <li>• Writing Reflection Activity</li> </ul>  |
| <b>Time</b>           | 30-40 minutes   |
| <b>Activities</b>     | <p>Whole-Class Discussion:</p> <ul style="list-style-type: none"> <li>• Reflect on the concert as a whole class, listing out students’ favorite and least favorite parts of the concert on the board</li> </ul> <p>Give students a choice on how they can reflect on the concert (or make up your own choice!):</p> <ul style="list-style-type: none"> <li>• Write a letter talking about your favorite parts of the concert. You could write to the conductor Neal Gittleman, the musicians of the Dayton Philharmonic Orchestra, the singers of the Dayton Opera or the dancers from Dayton Ballet School Ensemble.</li> <li>• Draw a comic showing your favorite part of the concert.</li> <li>• Write a five line poem about your experience at the concert.</li> </ul> <p>Mail or email your students’ reflections—we always love to hear what students enjoy about the concert. It helps us plan the next Young People’s Concert and secure funding to keep doing these concerts for many more years!</p> <p>Mail to: Dayton Performing Arts Alliance<br/>         Attn. Jeanita Olowe, Vice- President of Learning &amp; Community Engagement<br/>         126 N Main Street, Suite 210<br/>         Dayton, OH 45402</p> <p>Or email to: <a href="mailto:education@daytonperformingarts.org">education@daytonperformingarts.org</a></p> |
| <b>Assessment</b>     | Students create reflections on their experience at the Young People’s Concert.  |

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

### Reflection Activity

**Imagine** life without recorded sound. That means no podcasts, no radio, no TV. The only way to hear music would be to hear it performed live by the musicians at a concert hall. **Describe** life without recorded sound.

**Send a thank-you note** to the conductor Neal Gittleman and the musicians of the Dayton Philharmonic Orchestra, thanking them for all the practice that went into preparing the concert for you. Let them know what you liked about your experience.

**After the concert, write** a short paragraph about the composition you enjoyed the most. **Describe** why you liked it and how it made you feel.

**Write** a five-line poem according to the following format:

|                             |                  |
|-----------------------------|------------------|
| Write                       | Line 1 = 1 word  |
| A poem,                     | Line 2 = 2 words |
| A musical memory,           | Line 3 = 3 words |
| In fifteen words. Remember: | Line 4 = 4 words |
| Add a word each line.       | Line 5 = 5 words |

### Poetry by the Numbers

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



***Extra material:***

# Music and Geography

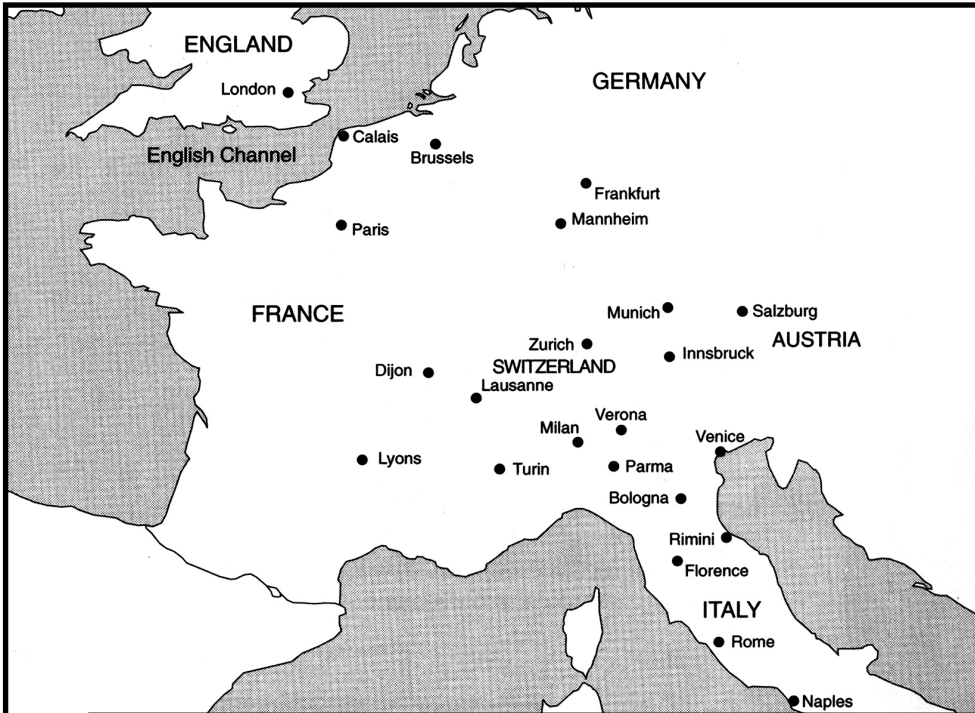
Mozart was born in Austria. Circle Austria on the map below.

## Read this:

Mozart was a child prodigy. From the age of six, he was taken on long journeys all over Europe and expected to give concerts at every stop.

Traveling was slow, uncomfortable, and dangerous. In fact, Mozart complained in one of his letters to his mother that his bottom was sore from the very rough and bouncy ride! A coach averaged no more than 30 miles a day.

## Do this:



On the map, draw different colored lines illustrating Mozart's three big journeys.

### Journey 1

1763–1766

Trip to Paris and London

Average of 2100 miles

#### Draw this journey in red:

Salzburg-Munich-Mannheim-Frankfurt-Brussels-Paris-Calais-London-then back to London-Calais-Brussels-Paris-Dijon-Lyons-Lausanne-Zurich-Munich-Salzburg

### Journey 2

1770–1772

Trip to Italy

Average of 1800 miles

#### Draw this journey in green:

Salzburg-Innsbruck-Verona-Milan-Turin-back to Milan-Parma-Bologna-Florence-Rome-Naples-back to Rome-Rimini-Bologna-Milan-Venice-Verona-Innsbruck-Salzburg

### Journey 3

1777–1778

Trip to Mannheim and Paris

Average of 1000 miles

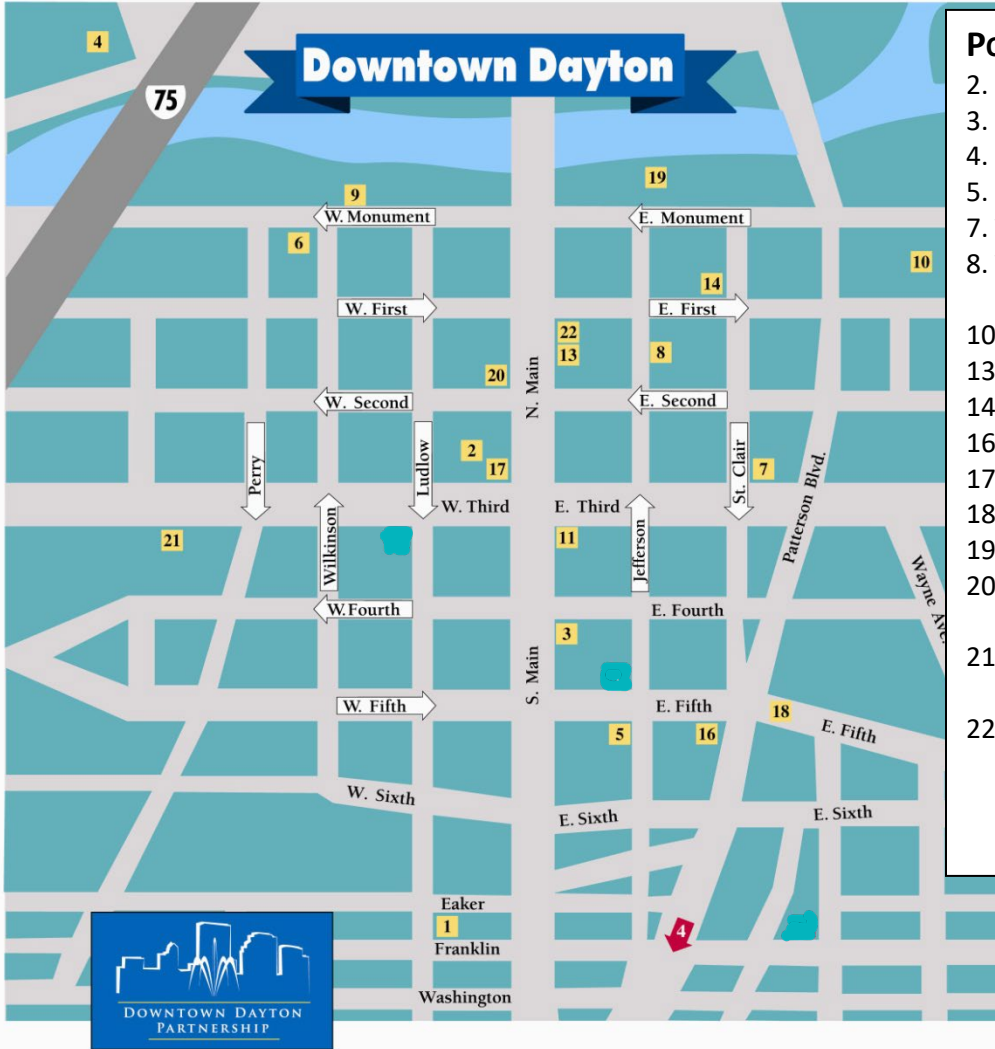
#### Draw this journey in blue:

Salzburg-Munich-Mannheim-Paris-back to Mannheim-Munich-Salzburg

# Music and Citizenship

## Map Skills

### Downtown Features



- POINTS OF INTEREST**
2. Courthouse Square
  3. Levitt Pavilion
  4. Dayton Art Institute
  5. Dayton Convention Center
  7. The Dayton Metro Library
  8. The Dayton Visual Arts Center
  10. Fifth Third Field
  13. The Loft Theatre
  14. Memorial Hall
  16. The Neon Movies
  17. Old Court House
  18. Oregon District
  19. RiverScape MetroPark
  20. Schuster Performing Arts Center
  21. Sinclair Community College
  22. The Victoria Theatre

Use the Points of Interest key to the right to answer the following questions:

What number represents the Schuster Performing Arts Center on the map? \_\_\_\_\_  
Draw a circle around it.

Is your school to the north, south, east or west of downtown Dayton? \_\_\_\_\_

What downtown street could your bus driver or chaperone take to arrive at the Schuster Center?  
\_\_\_\_\_

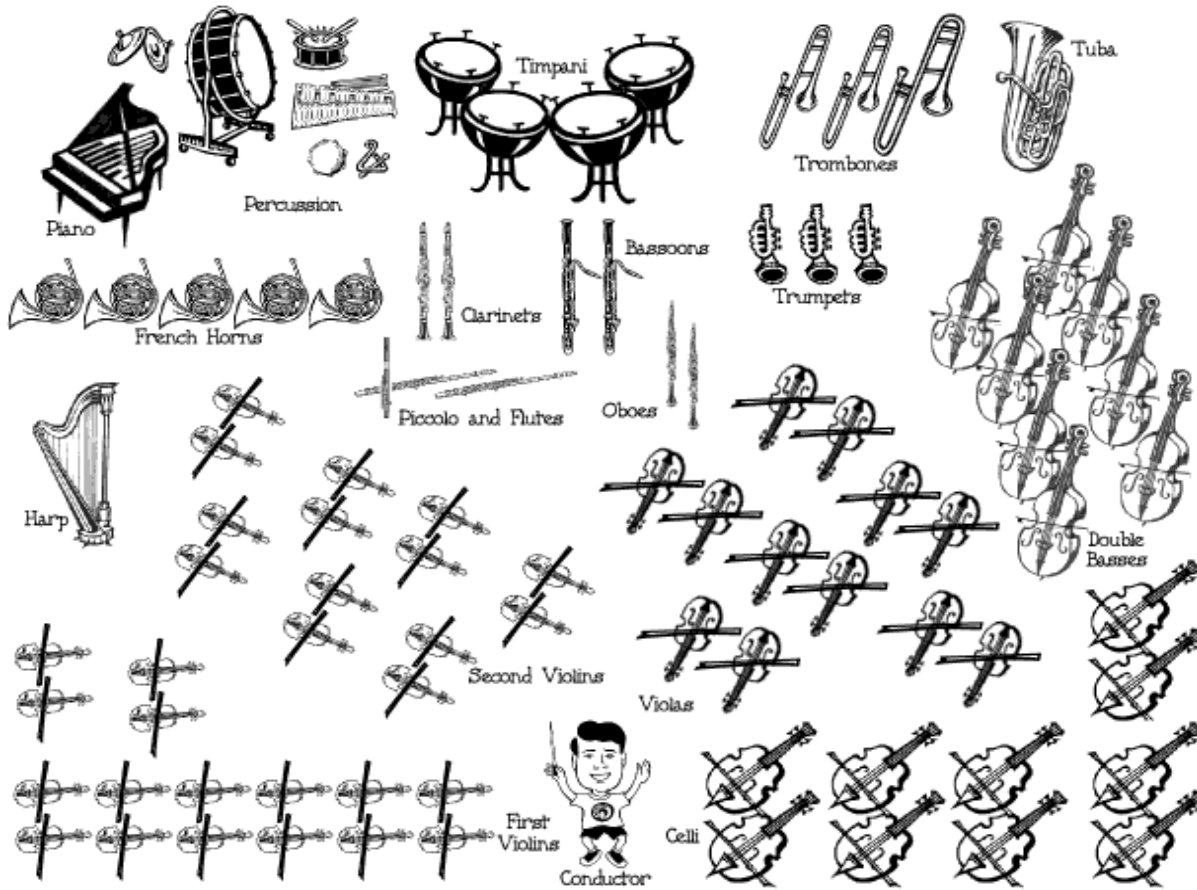
What number represents the Dayton Metro Library on the map? \_\_\_\_\_ Draw a circle around it on the map.  
Describe a route you could take to travel from the concert at the Schuster Center to the library.

# Glossary

## Concert Vocabulary

- arranger, arrangement** – a piece of music that has been written for a different instrument or group than that for which it was originally composed
- commission** – a piece of music written for a specific purpose or person
- composer** – person who writes a piece of music
- composition** – a piece of music
- conductor** – a person who directs an orchestra
- dynamics** – the musical term for loud and soft sounds
- hear** – to listen to somebody or something, to understand
- improvise** – to make up music as you are playing it
- listen** – to make a conscious effort to hear
- opera** – a musical play, in which all the words are sung instead of spoken
- orchestra** – a large group of musicians who play string, woodwind, brass and percussion instruments
- overture** – the orchestral introduction to an opera or ballet that can also stand alone as a concert piece
- premiere** – the first performance of a work
- prodigy** – a young person who has unusual natural abilities at a particular skill with little or no training in it
- theme** – the main idea in a piece of music

# Music and Math



Circle the correct answer to the following questions, using the Orchestra Chart above:

- The number of first violins in the orchestra as compared with second violins is  
greater than <          less than >          equal =
- The number of cellos (celli) to double basses is  
greater than <          less than >          equal =
- The number of trombones to trumpets is  
greater than <          less than >          equal =
- The number of French horns to clarinets is  
greater than <          less than >          equal =
- The family of instruments that has the most instruments in the orchestra is the  
woodwind          brass          string          percussion

## Lesson 5: Auditions

|                   |   |
|-------------------|---|
| <b>Objectives</b> | <ul style="list-style-type: none"> <li>• <b>Understand:</b> the basic steps involved in a musical audition.</li> <li>• <b>Practice:</b> audition techniques, including singing and acting.</li> <li>• <b>Develop:</b> confidence and stage presence.</li> </ul>   |
| <b>Materials</b>  | <ul style="list-style-type: none"> <li>• A piano or other musical instrument (optional)</li> <li>• A large mirror or a space where students can see themselves</li> <li>• Audition materials (e.g., songs, scripts)</li> <li>• Paper and pencils for worksheets</li> </ul>  |
| <b>Time</b>       | 45-60 minutes   |
| <b>Activities</b> | <p><b>Introduction to Auditions</b></p> <ul style="list-style-type: none"> <li>• Discuss what an audition is and why people audition.</li> <li>• Explain the different types of auditions (e.g., for plays, musicals, choirs).</li> <li>• Share personal experiences or stories about auditions.</li> </ul> <p><b>The Audition Process</b></p> <ul style="list-style-type: none"> <li>• Break down the audition process into steps: <ul style="list-style-type: none"> <li>○ <b>Preparing for the audition:</b> Choosing a piece, practicing, learning lines.</li> <li>○ <b>The audition itself:</b> Greeting the judges, performing, answering questions.</li> <li>○ <b>Waiting for results:</b> Being patient and positive.</li> </ul> </li> <li>• Discuss the importance of being prepared, confident, and respectful.</li> </ul> <p><b>Audition Techniques</b></p> <ul style="list-style-type: none"> <li>• <b>Singing:</b> <ul style="list-style-type: none"> <li>○ Demonstrate proper breathing techniques.</li> <li>○ Discuss vocal warm-ups and exercises.</li> <li>○ Practice singing a simple song together.</li> </ul> </li> <li>• <b>Acting:</b> <ul style="list-style-type: none"> <li>○ Discuss the importance of facial expressions, body language, and projection.</li> <li>○ Practice different emotions and expressions.</li> <li>○ Act out short scenes or monologues.</li> </ul> </li> </ul> <p><b>Audition Practice</b></p> <ul style="list-style-type: none"> <li>• Divide the class into small groups.</li> <li>• Assign each group a short song or script to practice.</li> <li>• Provide feedback and encouragement.</li> <li>• Have each group perform their pieces for the class.</li> </ul> |

**Worksheet Activity**

- Distribute a worksheet with questions about the audition process.
- Questions could include:
  - What is an audition?
  - Name three things you can do to prepare for an audition.
  - How can you practice your singing skills at home?
  - What is important to remember when performing during an audition?
  - What should you do after an audition?
  - What are the steps involved in preparing for an audition?
  - How can you improve your singing and acting skills?
  - What is important to remember when auditioning?
- Have students complete the worksheet individually or in pairs.

**Additional Activities:**

- Invite a local actor or musician to speak to the class about their experiences.
- Organize a mock audition for the class.
- Watch and discuss clips of famous auditions.

By following this lesson plan and incorporating the worksheet activities, students will gain a better understanding of the musical audition process and develop the skills and confidence needed to succeed.