



# new performing arts

enriching cultural experiences throughout Kentucky

## New World Symphony ensembles

Get the autographs now. Michael Tilson Thomas sends the country's finest young classical musicians in chamber ensembles from the premier professional training orchestra in the United States!



### PROGRAM INFORMATION:

Availability:	August 2003 - May 2004
Cost for programming:	\$840/day, \$420/half-day
Program format:	Assembly
Audience limit:	250/elementary; 300/MS & HS
To schedule, call:	1-800/451-0032



## New World Symphony, ensembles

NWS alumni include members of several of the nation's top symphonies, such as the San Francisco, Montreal, Philadelphia, Cleveland, and Boston Symphonies, as well as William Eddins, resident conductor of the Chicago Symphony and Anthony DiLorenzo, Emmy-award winning composer.

### About the program

Do you ever wonder where artists in the really great orchestras come from? While many teaching institutions are responsible for developing talent all over the world, perhaps none does so as innovatively as the New World Symphony in Miami, FL. Begun in 1988, the New World was founded by Michael Tilson Thomas, one of the world's most sought-after conductors and a student of Leonard Bernstein, making the artistic leadership of this organization one of the most impressive in the country! A teaching orchestra whose main purpose is to develop young artists for orchestral work here in the United States, the New World Symphony sees educational outreach to communities, and young people in particular, as a major part of its mission. That makes Kentucky, with the energy of KERA in our schools, a great place for these young artists to be. The artists with the New World are the cream of their generation, and we're privileged to bring ensembles here to work with students in Kentucky. Due to the New World's own audition and recruitment calendar, we'll need to wait until late summer to know what type of ensemble is available – but when we do, you can bet it will be one of our best!

### About the Artists

The New World Symphony, America's Orchestral Academy, trains the most gifted graduates of distinguished music programs for leadership positions in orchestras and ensembles around the world. Established in 1987, the symphony is structured as an intensive three-year fellowship program, drawing its 85 members through highly competitive national auditions.

New World's ultimate success may be measured in part by the more than 400 alumni who have gone on to positions with professional orchestras and ensembles. During the past year alone, 43 NWS alumni have joined professional symphonies, nearly half in principal or assistant principal positions.

This is the fifth year since NWS started collaborating with NPA; over that time they have reached more than 5,000 students.



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## Program Materials Outline

(The full packet of program materials can be downloaded after programs are scheduled.)

### Introduction

1. Ensemble biographies
2. Program Objective: To create an understanding of the distinct uniqueness of chamber music in contrast to other forms of performed classical music.
3. Program Designs: introduce instruments and physics of string instruments, instrument families, timbre, melody and pitch, history of string instruments, similarities/differences to contemporary music, various aspects of form, other cultures, specific string instrument techniques

### Pre and Post Program Activities

(to be used pre/post program at instructor discretion)

1. Background information for teachers
2. Elementary: writing prompts in response to music they have heard, opinion on music, discuss instrument families using appropriate terminology, function in society
3. Middle School/High School: music and literature, music and culture/politics, function in society, advanced elements of form, music and other art forms

Golden Rules of Quartet Rehearsal

Music Glossary

Annotated Listening List

Bibliography/Web Bibliography



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### Core Content Responding Elements

(Items in boldface represent elements addressed by this program.)

#### Grade 5

AH-E.1.1.31

Rhythm: meter (duple, triple), time (meter) signature (2/4, 3/4, 4/4), bar lines, rhythmic durations (whole, half, quarter and 8th notes and rests), fermata (1.14, 2.24)

AH-E.1.1.32

Tempo: slow, fast. (1.14, 2.24)

AH-E.1.1.33

Melody: shape, direction (up, down, same, step, skip), treble clef sign, pitch notation (notes from middle C to F at top of staff), high vs. low notes (pitches) (1.14, 2.24)

AH-E.1.1.34

Harmony: unison, parts, intervals, tonality (major, resting "home" tone)

AH-E.1.1.35

Form: call and response, two-part (AB), three-part (ABA), round, verse/chorus, repeat signs (1.14, 2.24)

AH-E.1.1.36

Timbre: instrument families (brass, woodwind, string, percussion, folk), voice parts (high, low), sounds of voices and instruments AH-E.1.1.37 Dynamics: soft (piano), medium soft (mezzo piano), medium loud (mezzo forte), loud (forte) (1.14, 2.24)

AH-E.1.1.38

Identify and discuss simple musical forms (see list under elements) (2.23)

AH-E.1.1.39

Recognize and be able to distinguish families of instruments (brass, woodwind, percussion, string, folk) and/or vocal timbres. (2.23)

AH-E-1.2.31

Identify similarities and differences in musical elements used in the music of Native American, American Folk, and West African cultures, including instruments unique to each culture. (2.23, 2.24, 2.25, 2.26)

AH-E-1.2.32

Identify and discuss various styles of music (blues, spirituals, popular, rock, rap, country, game songs, folk songs, work songs, lullabies, marches, patriotic, bluegrass). (2.24, 2.25, 2.26)

AH-E-1.2.33

Identify composers (Bach, Handel, Vivaldi) and instruments (organ, harpsichord, orchestral families) unique to the Baroque period.

#### Grade 8

AH-M-1.1.31

Rhythm: syncopation, time signature (6/8), asymmetrical meter (5/4), rhythmic durations (16th notes and rests, dotted notes)

AH-M-1.1.32

Tempo: Allegro, Moderato, Largo



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AH-M-1.1.33

Melody: phrase, cadence, bass clef sign; pitch notation (notes): letter names of bass clef, lines and spaces, sharps(#), flats (b); key signatures: up to 2 flats and 2 sharps

AH-M-1.1.34

Harmony: harmonic progression, triads (chords) based on major/minor scale patterns of whole and half steps

AH-M-1.1.35

Form: rondo, theme and variations, 1st and 2nd endings, D.C. (da capo), D.S. (dal segno), al fine, coda, coda sign

AH-M-1.1.36

Timbre: acoustic instruments, synthesized sounds, electronic instruments, voices (soprano, alto, tenor, bass), keyboards

AH-M-1.1.37

Dynamics: crescendo, decrescendo, very loud (fortissimo), very soft (pianissimo), dynamic markings: pp, p, mp, mf, f, ff, <, >

AH-M-1.1.38

Describe the use of elements in musical examples. (2.22, 2.23, 2.24, 2.25, 2.26)

AH-M-1.1.39

Analyze musical forms (see list under elements). (1.14, 2.23)

AH-M-1.1.310

Identify and classify folk and orchestral instruments according to family. (2.23)

AH-M-1.1.311

Distinguish between voice parts (soprano, alto, tenor, and bass). (2.23)

AH-M-1.2.31

Identify and compare various styles and functions (recreational, ceremonial, and artistic expression) of music from European and Asian cultures using appropriate vocabulary. (2.25, 2.26)

AH-M-1.2.32

Identify and compare various styles of music (jazz, spirituals/gospel, Broadway musicals, opera, ballads). (2.24, 2.25, 2.26)

AH-M-1.2.33

Analyze, interpret, and evaluate how factors such as time, place, and ideas are reflected in the music of the Renaissance, Baroque, Classical, Romantic, and 20th Century. (2.22, 2.23, 2.24, 2.25, 2.26)

Grade 11

AH-H-1.1.31

Identify and discuss characteristics of extended musical forms [including overture, sonata, symphonic movements, and opera (overture, aria, recitative)]. (2.23)

AH-H-1.1.32

Use elements of music (including melodic motif and development) to describe how musicians compose, perform, and improvise. (1.14, 2.22, 2.23, 2.24, 2.25, 2.26)



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AH-H-1.1.33

Interpret music notation and symbols. This includes all previous notation and symbols introduced in fifth and eighth grades, with addition of the grand staff (treble and bass clefs, including middle c). (1.14, 2.23)

AH-H-1.1.34

Identify skills and training necessary for a variety of careers related to music. (2.23, 2.24)

AH-H-1.2.31

Identify and compare various styles and functions (recreational, ceremonial, and artistic expression) of music from European and Latin American cultures. (2.25, 2.26)

AH-H-1.2.32

Analyze and describe how factors such as time, place, and belief systems are reflected in music (See A & H Reference Chart). (2.25)

AH-H-1.2.33

Analyze and describe music's influence on belief systems, its influence on history, and its ability to shape culture [(e.g., patriotic songs, music as marketing, protest songs, current popular music strongly influenced by African-American and Hispanic themes (See A & H Reference Chart)]. (2.25)

AH-H-1.2.34

Compare a work of music to a work from the same stylistic period in another arts discipline [(e.g., Impressionism: Monet to Debussy), (See A & H Reference Chart)].

AH-H-1.1.34

Identify skills and training necessary for a variety of careers related to music. (2.23, 2.24)

AH-H-1.2.31

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