Lights, Camera, Action!

Ages: Grades 4–6
Concept: A Hollywood director has a big movie premiere tomorrow but forgot to hire a composer to create the score! The director (played by an actor) uses feedback from the students and suggestions from the conductor to match pieces to each scene of the movie. Students create and submit visual art in advance. Particular student works are then chosen for inclusion within the show as the basis for each movie scene, and they are paired with musical selections.
Purpose: To introduce students to meaningful repertoire while creating an entertaining plot that engages their critical thinking throughout the process. Compositional concepts like pitch, rhythm and orchestration are integrated, along with an introduction to various sections of the orchestra. Educational concepts are presented in alignment with the Standards Aligned System (SAS) developed for grades 4–6 by the Pennsylvania Department of Education.
Length: 45 minutes
     36' music; 7' speaking and demonstration; 2' applause and transitions.
Guest Artists: One local actor, to play eccentric/hilarious film director—co-emcee with conductor.
Tech Needs: Camera crew, director, projector and screen for IMAG of orchestra and student artwork.
Maximum Instrumentation:
     3(1.2.3/picc) 3(1.2.eh) 3(1.2.eb/bkl) 3(1.2.kfg) – 4 3 3 1 – timp+4, hp, pno/cel – str

Program

Williams: Suite from *Star Wars*: Main Title, 5'
     3(1.2.3/picc) 2 3(1.2.bkl) 2 – 4 3 3 1 – timp+3, hp, pno/cel – str

Rossini: Overture to *Barber of Seville*, 2.5'
     Excerpt: 5th bar of reh. H (m. 154) – end
     2(1.picc) 2 2 2 – 2 2 3 0 – timp+1 – str

Beethoven: Symphony no. 6, 4'
     Excerpts: Movement 1, beg. – downbeat of 127
              Movement 2, reh. H (m. 122) – end
     2 2 2 2 – 2 2 0 0 – str

Britten: Four Sea Interludes from *Peter Grimes,* 4.5'
     IV. "Storm"
     2(1.picc) 2 2(1.eb) 3(1.2.kfg) – 4 3 3 1 – timp+2, hp – str

Caroline Shaw: *Entr'acte*, 4'
     Excerpt: Beginning – m. 58, downbeat only (second time)
     Strings Only

Beethoven: Symphony no. 5**,** 2.5'
     Excerpt: Movement 3, m. 324 – movement 4, m. 386, downbeat only
     3(1.2.picc) 2 2 3(1.2.Kfg) – 2 2 3 0 – timp – str

Tchaikovsky: *Romeo and Juliet* Fantasy Overture, 2.5'
     Excerpt: reh. N – reh. R, downbeat only
     3(1.2.picc) 3(1.2.eh) 2 2 – 4 2 3 1 – timp+2, hp – str

Arturo Márquez: *Conga del Fuego Nuevo*, 5'
     3(1.2.picc) 2 3(1.2.Eb) 2 – 4 3 3 1 – timp+4 – str

Stravinsky: Berceuse and Finale from *The Firebird*, 6'
     2(1.2/picc) 2 2 2 – 4 2 3 1 – timp+3, hp, cel – str

Educational Standards Addressed

per the Standards Aligned System (SAS) developed for grades 4-6 by the Pennsylvania Department of Education

1) How can music be used to tell a story?
   a. Describe music that tells a story.
   b. Experience music written to communicate different themes and ideas.
2) How can music be used to communicate themes, feelings and ideas?
   a. Describe themes and ideas through listening and performance of a variety of musical styles, e.g., program music, theatrical music.
   b. Describe works in the arts, comparing similar and contrasting characteristics.
   c. Explain choices made regarding technique, form and themes.

Program with Script Points

Note: For each piece, a student is selected to sit on-stage in a director's chair next to our actor. These students are pre-selected and the students' visual art pieces are displayed on-screen and used as the basis for the each "scene" of our movie.

The orchestra plays the **Williams**; the speakers then continue:
- *Discussion* of the use of brass fanfare to represent heroism in introducing our film's characters.
- The next scene in our film, accompanied by Rossini, introduces humor and confusion.
- *Demonstration* of different types of string-instrument effects, displaying how short and fast notes can create the atmosphere needed for our next scene.

The orchestra plays the **Rossini**; the speakers then continue:
- The next scene in the movie depicts a setting in nature. We have a calm countryside; our characters visit a forest inhabited by different types of animals and birds.
- We can paint specific pictures using programmatic music.

The orchestra plays the **Beethoven 6 excerpts**; the speakers then continue:
- Every movie needs drama, and there are so many ways to create it with music.
- Next, our characters are swept up within a big storm. The instruments, dynamics and tempi that we use help us to create that feeling of power and chaos.
- *Interactive storm activity* with students.

The orchestra plays the **Britten**; the speakers then continue:
- After every storm comes calm. Our characters now rest, contemplating what comes next.
- We can convey serenity and simplicity by employing fewer instruments, playing more softly, following a slower tempo, and using *legato* in connecting the notes as we play. *Demonstration.*

The orchestra plays the **Shaw**; the speakers then continue:
- Now that we have regained our strength, our characters are ready for the climactic scene!
- Great stories have conflict *and* love. Tchaikovsky's piece is perfect for us, because it has both.
- *Demonstration* of bass drum and cymbals, which emulate the sound of a violent sword fight. Then, Tchaikovsky uses the strings, playing with their fullest sound, to show us that our characters are falling in love.

The orchestra plays the **Tchaikovsky**; the speakers then continue:
- We are now in the final chapters of our journey. Music can make us feel like conquering heroes—going from a sorrowful situation to a joyful one.
- *Demonstration* of major versus minor.
- Beethoven can take us on that journey through music, as our heroes return home.

The orchestra plays the excerpt from **Beethoven 5**; the speakers then continue:
- Now that we have reached the end of our story, it's time to celebrate.
- *Demonstration* of how specific rhythms and the use of percussion instruments can give us a sense of freedom and joy, heard here in the Marquez.

The orchestra plays the **Márquez**; the speakers then continue:
- The last piece accompanies the credits of our movie, and we want to reflect the entirety of our characters' story—just as we've completed a story here together.

The orchestra plays the **Stravinsky**.

END