

WSO WPC Wichita Symphony at Botanica Gr. 3-8 Music Lesson Plan

Materials needed:

[Task Card Graphic Organizer](#)

Writing Utensil

Video link from WSO YPC

Lesson Overview:

Students will watch the video of Rosa's Garden and use the graphic organizer to follow along with the orchestral musical examples to:

- Demonstrate understanding and identification of structure or elements of music (including instrumentation, timbre, form, dynamics and others) that inform a response to the creators' intent
- Analyze the structure and context of varied musical works and their implications for performance
- Develop personal interpretations that consider creators' intent

Rosa's Garden

Lesson Procedure: Students should record information they receive from the video on the Task Card. They will be listening for how the music reveals the composer's visions as they tell a musical story of exploring Botanica. The sections below have prompt questions that will guide the students in completing the Task Card.

Opening Introduction

Listen/Write

Activity: Using the word bank on the task card, SW fill in the blanks of facts they heard as they listened to the sections of the video presentation.

Vocabulary: Orchestra, Symphony, Botanica, Scenery, Garden, Surroundings, Conductor, Artistic Director, Performance, Composer

Additional Resources:

<https://botanica.org/>

About Botanica: <https://botanica.org/contact-us/about/>

1. The Nutcracker - Waltz of the Flowers [segment length: 6:37]

Analyze/Track Music: SW follow the listening map as they identify instruments and the different sections of the musical form.

Activity: Using the listening map for Waltz of the flowers on the Task Card, SWBAT identify the structural form of the selection by using the types of instruments they hear in the sections of music. [Please note: there have been cuts made to this example so the listening map will vary from others.]

Vocabulary: Waltz, Instrument Family, Orchestra, Harp, Woodwinds, Brass, Strings, Percussion, Movement, Sections, Form, Major Key, Minor Key, Call and Response

Instruments: Harp, French Horns, Trombones, Trumpets, Clarinet, Flutes, Oboes, Bassoons, Violins, Violas, Cellos, Double Basses, Tuba, Timpani, Percussion

Essential Question: How does understanding the structure and context of music inform performance and our response?

Prompts: What do people do when they walk through a garden or forest? What could we expect to see? What could we expect to feel? What would the music of the garden sound like?

Procedure:

Listen/Watch/Inquiry:

1. Play video of Rosa's Garden - Waltz of the Flowers.
 - Students tap the first beat of the waltz on the instruments they hear on the Task Card listening map.
 - After watching, discuss the following questions with shoulder partner:
 - How were the sections of music different? (Possible answer: Different instrument families of the orchestra played)
 - How would you describe the way the music went back and forth between the instrument families? (Possible answers: Call and Response, conversation in music)
 - What seemed different about section D? (Possible answer: Minor tonality)
 - What happened during the coda? (Possible answers: All instruments played, got faster)
 - Assign a group spokesperson to share the answers the group discussed.
2. **Write:** answer the 2 questions at the bottom of the page.

Additional Resources:

<https://dalcrozeusa.org/?s=Waltz+of+the+Flowers> - head to the link, then SEARCH for Waltz of the Flowers - this will lead to a lesson plan.

<https://emilyskodalymusic.blogspot.com/2019/09/waltz-of-flowers-simple-movement.html>

Waltz of the Flowers (Visual Listening Map) [Nutcracker - Waltz of the Flowers \(Listening Map\)](#)

Boomwhacker Play Along [Waltz of the Flowers from The Nutcracker by Tchaikovsky - Boomwhacker Play Along](#)

2. Morning Mood [Peer Gynt] [4:35]

Compare/Contrast

Activity: SW will demonstrate understanding of timbre and color; SW will discern composer's intent and share personal interpretation of the music.

Vocabulary: Tempo, Dynamics, Color, Timbre, Phrases, Sections, Cocoon, Butterfly, Flute

Prompts: "How does the music tell a story? As the video plays, think about how the music makes you feel."

Additional Resources:

Animated Listening Map: [Animated Listening Map: "MORNING MOOD, PEER GYNT"](#)

3. Crouching Tiger Concerto [6:01]

Imagine and Create

Activity: SW will use the music to create an anime storyboard for the beginning, middle and end of the 'story' they think the music might be telling.

Vocabulary: Gong, Cello, Piccolo

Essential Question: How does understanding the structure and context of this music inform your response?

Prompts: “What story does this music tell? Imagine the story you think it is telling and draw anime cartoons of the beginning, middle and end of your story.”

Procedure:

1. **Listen and Watch:** Play video of Crouching Tiger Concerto; stop after a minute or so.
 - Students listen to the music then use their response to the music to imagine a story that it might be telling.
2. **Draw:** After stopping the music, prompt the students to demonstrate their response to the music by drawing cartoons that represent the beginning, middle and end of the story. Restart or continue the video.

4. Flight of the Bumblebee [3:08]

Log/Collaborate

Activity: SW collect scientific facts about bees using a word bank then work with 2-3 others to share facts they collected. SW collaborate to record elements of the music that create imagery of bees.

Essential Question: How can music create an imaginary picture of an insect or other creature?

Procedure: Play video of Flight of the Bumblebee several times.

1. **Log:** SW write one word fact per box in the grid from the Word Bank on the Task Card as the music is playing the first time. SW fill in the blanks for the 3 questions following the Word Bank.
2. **Collaborate:** SW discuss with a shoulder partner and share what they have collected and learned about bees
3. **Discuss:** After the second playing of the video, SW share with a partner how they felt the music reflected bees. Encourage using terms for the elements of music such as tempo, articulation, etc. SWBAT to write a sentence or two recording their group decisions.

5. Carousel Waltz [4:03]

Watch/Inquiry/Perform

Activity: SW will listen to symphony viola player Ricardo Cavalcante de Oliveira describe ways of expressing emotion through artistic processes. SW listen to The Carousel Waltz from the musical Carousel by Rodgers and Hammerstein.

Essential Questions: How can creating art or music express emotions? How can you express how you feel through art like drawing or music?

Procedure:

1. **Write:** During the video SW will share a personal response to two examples Mr. Oliveira plays by writing answers to 3 questions.
2. **Perform:** Botanica video 2:17 - end, SWBAT to conduct a triple meter:
 - Students trace the triple meter pattern on the page with their right index finger
 - Students ‘conduct’ in the air or move (using strong-weak-weak pattern) to the waltz triple meter as they listen and watch. Students should listen carefully for tempo changes.
3. **Compare:** Show the first 0:32 of [this video](#) from the movie musical *Carousel*. This shows the historical perspective of a carousel at a fair from the mid 20th century. Have the students discuss differences and similarities they notice in comparison to the Botanica Wichita Gardens Carousel (fun fact: restored after being rescued from Joyland).

Additional Resources:

[Triple Meter Ball](#) - activity using tennis balls to explore triple meter, strong and weak beats

[Are We Done Yet \[Intermediate Mode\] - Waltz Rhythm Play Along](#) - use body percussion or classroom instruments to play intermediate rhythm patterns in triple meter.

[Are We Done Yet \[Challenge Mode\] - Waltz Rhythm Play Along](#) - same as above with more challenging rhythm patterns.

6. Also Sprach Zarathustra [2:54]

Listen/Inquiry

Activity: While watching the video, SW listen for key scientific terms describing the planting process for tulips and use the Word Bank provided to fill in blanks.

Essential Question: How can music artistically express the life cycle of a blooming flower?

Procedure:

1. Watch the entire video; SW use the Word Bank on the Task Card to fill in the fact blanks.
2. Watch this video to show the time lapse of a tulip bulb growing. [Growing Tulip Flower From Bulb Time Lapse \(135 Days\)](#)
3. With a shoulder partner or small group, students will create, compose and write a group 'Elevator Speech' describing why they think the Wichita Symphony selected *Also Sprach Zarathustra* for the music to describe tulips blooming.

7. Fanfare for Rosa [5:16]

Activity: SW explore, evaluate and decide how composers and their music can provide our imagination with a musical story containing a beginning, middle and end.

Essential Question: How does music accompanying a film help to tell the story?

Background/Cultural Connection/Composers' Intent: (From the composer's website cited below)

Commissioned by the Chattanooga Symphony & Opera in 2018, this short, emotionally charged fanfare was written based on interviews composer Tim Hinck conducted with migrant children. These children recalled their experiences often tinged with terror and trauma upon entering the United States from South and Central America for the first time. However, this fanfare develops in strength and optimism over the course of its six minutes to a hope-filled response to the immigrant crisis.

Vocabulary: Consonance, Dissonance, Cadence, Trumpet, Ensemble, Foreshadowing, Climax, Conclusion, Optimism, Hope

Procedure:

1. **Compare:** With a partner, SW compare and contrast the Star Wars: A New Hope Throne Room scene WITHOUT music and WITH. SW write 4 adjectives or descriptors to describe their response to each scene.
2. **Decide:** SW share with the class some of the words they wrote and their decision - how did the music help tell the story?
3. **Listen/Watch/Imagine/Write:**
 - o SW watch the video of [Fanfare for Rosa](#). Prompt: "As you listen, what other movie could this music be?"
 - o With a partner, SW decide what other movie stories could be told using this music.
 - o SW decides and writes the beginning, middle and end of this alternative movie.

[*Composer's Intent:* teachers could share the composer's original intent in creating this work, being sure to emphasize the optimism and hope which culminates the work.]

Additional Resources:

<https://timhinck.com/product/fanfare-for-rosa-orchestra/>

<https://timhinck.com/about/>

[Star Wars Minus Williams - Throne Room - YouTube](#)

[Star Wars IV: A new hope - Final Scene \(The Throne Room\) and End Title - YouTube](#)

Kansas General Music Standards by Grade Level:

- 3rd:** Pr.2.3.a Demonstrate understanding of the structure in music selected for performance.
Pr.3.3 Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
Re2.3 Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).
Re.3.3 Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- 4th:** Pr.2.4.a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
Pr.3.4 Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).
Re2.4 Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music and context (such as social and cultural).
Re.3.4 Demonstrate and explain how the expressive qualities (such as dynamics, tempo and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- 5th:** Pr.2.5.1 Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
Pr.3.5 Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).
Re.2.5 Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music and context (such as social, cultural and historical).
Re.3.5 Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre and articulation) are used in performers' interpretations to reflect expressive intent.
- 6th:** Pr.2.6.a Explain how understanding the structure and the elements of music are used in music selected for performance.
Pr. 2.6.c Identify how cultural and historical context inform performances.
Re.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.
Re.3.6 Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- 7th:** Pr. 2.7.a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
Pr.2.7.c Identify how cultural and historical context inform performances and result in different music interpretations.
Re.2.7.a Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
Re.3.7 Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres m cultures and historical time periods, convey expressive intent.
- 8th:** Pr.2.8.a Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
Pr.2.8.c Identify how cultural and historical context inform performances and result in different musical effects.
Re.2.8.a Compare how the elements of music and expressive qualities relate within programs of music.

Re.3.8 Support personal interpretation of contrasting programs of music and explain how creators' and performers' application of the elements of music and expressive qualities, within genres in cultures and historical time periods, convey expressive intent.