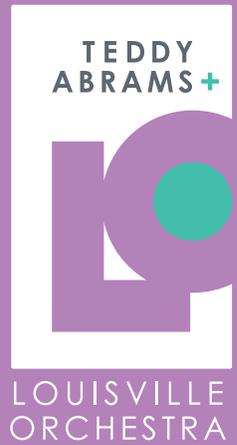


LOUISVILLE ORCHESTRA

# MakingMUSIC CONCERT GUIDE

2017-2018 Season





# MakingMUSIC CONCERTS

CHRISTOPHER ROUNTREE, guest conductor

Featuring the Association of the Louisville Orchestra's  
Young Artist Competition Guest Soloists

## Got Rhythm?

- Fučík *Entrance of the Gladiators*
- Stravinsky *The Firebird Suite: 1919 version, mvt. I*
- Tchaikovsky *"Waltz of the Flowers" from The Nutcracker Suite*

ALO's Young Artist Competition Guest Soloists

### **One of these will be selected for each performance**

- Brahms *Violin Concerto in D Major, 1st movement*  
Christina Nam, violinist
- Saint-Saëns *Introduction and Rondo Capriccioso for Violin*  
Maya Kilburn, violinist
- Lalo *Symphonie Espagnole for Violin, 1st movement*  
Jina Park, violinist
- Anderson *The Syncopated Clock*
- J. Williams *Main Title from Star Wars*
- Alford *Colonel Bogey March*
- P. Desmond *Take Five with the Landfill Orchestra*  
Arr. Cerulli
- P. Williams *Happy*  
Arr. Quijada Ortíz





# INTRODUCTION

Rhythm – addicting and intoxicating - is at the core of being human; our walk and our heartbeat are fundamental rhythms. And rhythm is at the core of music. This MakingMUSIC concert and this guide explores rhythm in its many forms from basic to polyrhythmic including extension ideas to expand learning beyond the concert hall.

Rhythm is one of the most natural elements of music and the most mathematical, especially if you want to write it down! The easiest way to think about rhythm is to break it down into its basic elements: pulse, tempo, subdivision, accent, syncopation and polyrhythms (cross-rhythms).

**Pulse** is the basic beat – this is the heartbeat or the metronome of music. How fast or slow we set the pulse is the **tempo**. If we want to divide the pulse into smaller units, we have to **subdivide** and if we want to have a specific emphasis on a note or notes, we will add **accents**. If we move the accents to places where they wouldn't normally occur, this gives us **syncopation**. And if we layer two or more different rhythms simultaneously, we get **polyrhythms** or **cross-rhythms**. While this is a fairly simplified explanation of rhythm, in this concert you will hear how composers used these rhythmic elements to help them tell their musical story.

Think about your rhythmic story – you can start with your name. Just saying your name is a rhythm. What if you added your middle name, or used a nickname? Where are the accents? What happens if you change the accents? Try saying your personal rhythm at the same time as your friends say theirs – now you've created polyrhythms. Can you do the same thing with books? Take an opening sentence of a book you're reading and figure out its rhythm. Take that rhythm and turn it into a math sentence using fractions (MakingMUSIC curriculum guide – The Name Symphony). Keep experimenting and soon enough, you'll have created your own rhythmic symphony.

**\*Disclaimer – please be sure to review all video clips associated with the composers as well as any commentary prior to playing for students (especially on Youtube). We do our utmost to provide links that will not only best highlight the composer and the representative pieces but also maintain a level of appropriateness. The clips that are included below have been vetted for appropriateness however as the comments can change, please be sure to review before playing for students.**



## JULIUS FUČÍK (1872–1916)

### **ENTRANCE OF THE GLADIATORS**

Julius Fučík composed *Vjezd gladiátor* or *Entrance of the Gladiators* in 1897. He originally titled the work *Grande March Chromatique* to reflect the use of chromatic scales in the piece but as he was also very interested in the Roman Empire, Fučík changed the name. A few years later, Canadian composer/arranger Louis-Philippe Laurendeau arranged *Entrance of the Gladiators* for American wind bands and called it *Thunder and Blazes*. This is the best known arrangement of the work and came to be identified with the entrance of the clowns at a circus.

This military march is in cut time ( $\frac{2}{2}$ ) with the half note = 1 beat and is essentially divided into three parts. The opening is perhaps the most familiar with the melody in the trumpets. The second part gives way to the low brass before going into the trio section (third part) which is a little slower, more melodic and has a grander feel than the earlier sections. Aside from the circus affiliation, for many years the piece was also used as the entrance music for the St. Helens English rugby team.

### FUČÍK TIMELINE

#### 1872

Fučík born in Prague, Bohemia (now Czechoslovakia)

#### 1875

First running of the Kentucky Derby

#### 1876

Mark Twain's *The Adventures of Tom Sawyer*

#### 1886

The Statue of Liberty unveiled in New York harbor

#### 1897

Composed *Entrance of Gladiators*

#### 1902

Beatrix Potter *The Tale of Peter Rabbit*

#### 1909

Robert Peary discoverd the North Pole

#### 1916

Fučík died in Berlin, Germany (age 44)



# IGOR STRAVINSKY (1882–1971)

## **THE FIREBIRD SUITE 1919, MVT. I**

In 1910, impresario Sergei Diaghilev was looking for a full-length original musical score for his company Ballets Russes. After discussing ideas with designer Alexandre Benois and choreographer Michel Fokine, they settled on Russian folk tales concerning the Firebird and the character of Koschei the Deathless. Other composers were approached but it was the 28-year-old Stravinsky who got the commission. This would begin a unique collaboration between Stravinsky and Diaghilev that would produce three famous ballets; [The Firebird](#) (1910), [Petrouchka](#) (1911) and [The Rite of Spring](#) (1913).

The ballet is written as two tableaux with smaller “movements” in each. From the ballets, Stravinsky created several orchestral suite versions with the 1919 being the most popular. For this concert, we focus on the opening of the 1919 suite that is in  $\frac{12}{8}$  with the eighth note = 1 beat. Though there are 12 beats in each measure, they are divided into 4 groups of 3 (see example). This is the introduction to the fairy tale world of Koschei and the Firebird. The story revolves around Prince Ivan who accidentally wanders into Koschei’s magical kingdom. Koschei is immortal because he keeps his soul in a magical egg that is hidden in a casket. Ivan captures the Firebird and she offers him a feather to summon her when he needs her. Ivan releases the Firebird and meets 13 princesses who are under Koschei’s spell. He falls in love with one of them and confronts Koschei. When Koschei sends his minions after Ivan, Ivan calls upon the Firebird who sends them all into an infernal dance before making them fall into an enchanted sleep. The Firebird directs Ivan where to find the casket and Ivan destroys the magic egg, releasing all of those enchanted.



## STRAVINSKY TIMELINE

### 1882

Stravinsky born in a suburb of St. Petersburg, Russia

### 1883

Robert Louis Stevenson wrote *Treasure Island*

### 1910

Premiere of *The Firebird* ballet in Paris, France

### 1913

Riots at premiere of *The Rite of Spring*, in Paris, France

### 1928

*My Old Kentucky Home* became the official song of Kentucky

### 1957

Dr. Seuss wrote *The Cat in the Hat*

### 1967

The Beatles released *Sgt. Pepper's Lonely Hearts Club Band*

### 1971

Stravinsky died in New York City (age 88)



Koschei the Deathless



## PYOTR TCHAIKOVSKY (1840–1893)

### “WALTZ OF THE FLOWERS” FROM THE NUTCRACKER SUITE

Pyotr Tchaikovsky composed the ballet *The Nutcracker* as part of a double-bill with the opera *Iolanta*. The double bill premiered at the Mariinsky Theatre in St. Petersburg, Russia on December 18, 1892. Tchaikovsky turned to his collaborator for the ballet *The Sleeping Beauty* (1890), choreographer Marius Petipa. Petipa chose an Alexander Dumas père adaptation of E.T.A. Hoffmann's *The Nutcracker and the Mouse King* as the story for the ballet. Petipa gave Tchaikovsky very specific instructions for the composition though it is unclear whether or not Petipa was able to complete the choreography due to illness. Lev Ivanov, Petipa's assistant for seven years, stepped in and completed the choreography for the premiere. Given that today *The Nutcracker* is a staple of ballet companies around the world (as are Tchaikovsky's other ballets *Swan Lake* and *The Sleeping Beauty*), it's surprising that it wasn't a hit when it premiered in 1892. But none of Tchaikovsky's ballets became hits until long after his death in 1893.

Before the ballet's premiere, Tchaikovsky took eight of the numbers from the ballet and arranged them as a suite for concert performance. This suite was premiered in March 1892 with Tchaikovsky conducting and was a hit; the *Waltz of the Flowers* is the finale of the suite. In the ballet, the Waltz is part of the second half where Clara and the Nutcracker have journeyed to the Land of the Sugar Plum Fairy.

As this is a waltz, it is in  $\frac{3}{4}$  time with the quarter note = 1 beat. The introduction opens with the melody in the oboes, clarinets, bassoons and horns followed by arpeggios in the harp that eventually lead to an extended harp cadenza before the waltz itself. The waltz begins with the melody in the horns followed by a solo clarinet. The next section is a sweeping melody in the strings with embellishments from the flutes and clarinets. The waltz was also part of Disney's *Fantasia* (1940) with the autumn and winter fairies changing the leaves with the seasons.

## TCHAIKOVSKY TIMELINE

### 1840

Tchaikovsky born in Votkinsk, Russia

### 1851

Isaac Singer invented the sewing machine

### 1865

Lewis Carroll wrote *Alice's Adventures in Wonderland*

### 1868

The first professional baseball team "Cincinnati Red Stockings"

### 1876

Alexander Graham Bell invented the telephone

### 1889

Auguste Rodin sculpted *The Thinker*

### 1892

Tchaikovsky's ballet *The Nutcracker* premiered in St. Peter

### 1916

Tchaikovsky's died in St. Petersburg, Russia (age 53)



Vzevolozhsky's costume sketch



*The Nutcracker*

# JOHANNES BRAHMS (1823–1897)

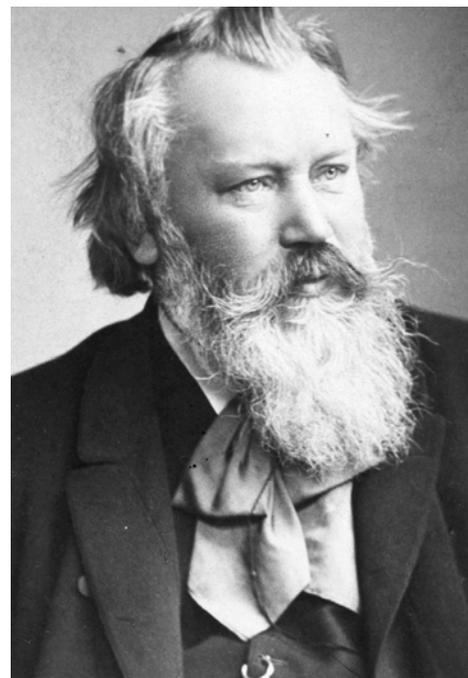
## ***VIOLIN CONCERTO IN D MAJOR, 1<sup>ST</sup> MOVEMENT***

While on tour in 1853, Brahms met renowned violinist Joseph Joachim and the two quickly became friends. Brahms regularly shared his early compositional drafts with Joachim and valued his opinions. It wasn't until the over-whelming success of *A German Requiem* in 1868, that Brahms felt he could not only tackle but surpass the expectations and Beethoven comparisons. In 1878, Brahms composed his only violin concerto for his dear friend Joseph Joachim; *Violin Concerto in D Major, Op. 77*. Here was another form that Brahms had perhaps avoided due to the inevitable Beethoven comparisons. By the summer of 1878, Brahms wrote much of the violin concerto in Pörschach (southern Austria). Initially, Brahms planned for the concerto to be in four movements, a revolutionary idea as the traditional form was in three movements, but Brahms decided in favor of the more traditional three movement concerto. And as if to say he wasn't afraid of the comparisons, Brahms decided to set the violin concerto in D Major, a key that was also the primary key of Beethoven's violin concerto. Brahms' three movement concerto was structured in a typically classical era fashion with the first movement as an *Allegro non troppo* (D Major).

The first movement opens with the orchestral exposition where the initial themes are introduced followed by the entrance of the solo violin in an almost cadenza-like passage. Then the violin introduces a new theme (the form of the first movement is a double exposition, first orchestra then solo violin) but in D Minor. Brahms takes his time in establishing and expanding on all of the themes as well as sojourning through several keys including C Major. At the end of the first movement is a full blown cadenza (a virtuoso solo passage) for the solo violin. It was the last of its kind in that it allowed the soloist to create their own cadenza rather than the composer writing it out. As the premiere soloist was Joachim, Brahms had faith that Joachim's cadenza would be spectacular; it was and is often used to this day. The work was premiered on January 1, 1879 in Leipzig, Germany and featured Joseph Joachim (the work was dedicated to him) with Brahms conducting.



Joseph Joachim



## **BRAHMS TIMELINE**

**1833**

Brahms born in Hamburg, Germany

**1835**

Hans Christian Anderson wrote *Fairy Tales for Children*

**1841**

Explorer Florence Baker born in Romania

**1862–63**

Charles Kingsley wrote *The Water Babies*

**1878**

Premiere of *Violin Concerto in D Major*

**1881**

Russian ballerina Anna Pavlova born in St. Petersburg

**1892**

Sir Arthur Conan Doyle published *The Adventures of Sherlock Holmes*

**1916**

Brahms died in Vienna, Austria (age 63)



## CAMILLE SAINT-SAËNS (1835–1921)

### **INTRODUCTION AND RONDO CAPRICCIOSO FOR VIOLIN**

When Camille Saint-Saëns was 24, he was contacted by 15-year-old virtuoso violinist *Pablo de Sarasate*. Sarasate was hoping that Saint-Saëns would compose a piece for him and according to the composer “As if it were the easiest thing in the world, he had come quite simply to ask me to write a concerto for him.” That first request resulted in the Violin Concerto in A Major (1859) with the *Introduction and Rondo Capriccioso* following in 1863 (the Violin Concerto in B Minor was also written for Sarasate in 1880). The latter was specifically designed to show off the virtuosic technique of Sarasate. The relatively short introduction is in a slow A Minor before quickly setting into the faster paced rondo section. There is an obvious homage to Spanish music in this piece likely inspired by Saint-Saëns’ love of Spanish music as well as the heritage of Sarasate. Published in 1870, both Georges Bizet and Claude Debussy made arrangements of this popular work from Saint-Saëns.

### SAINT-SAËNS TIMELINE

**1835**

Saint-Saens born in Paris, France

**1851**

Battle of the Alamo in now San Antonio, Texas

**1865**

Beginning of California Gold Rush

**1868**

Premiere of *Introduction and Rondo Capriccioso*

**1876**

First tennis tournament at Wimbledon (London)

**1889**

Opera singer Marian Anderson born in Philadelphia, PA

**1892**

Girl Scouts founded

**1916**

Saint-Saens died in Algeria, Algeria (age 86)



# ÉDOUARD LALO (1823–1892)

## ***SYMPHONIE ESPAGNOLE FOR VIOLIN, 1<sup>ST</sup> MOVEMENT*** ([Link](#))

Like the Saint-Saëns, Lalo composed this work for Pablo de Sarasate in 1874 and it premiered in 1875 in Paris, France. Its premiere was just prior to Bizet's opera *Carmen* that made its debut during a wave of French fascination with all things Spanish. Until the 1870s, Lalo had primarily been teaching and performing as a string player with the Armingaud Quartet. But with his collaborations with Sarasate, Lalo's works became more popular including *Symphonie Espagnole*. This Spanish "symphony" opens with a uniquely Spanish/flamenco rhythm alternating rhythmic patterns of 2 and 3. Divided into 5 short movements, *Symphonie Espagnole* does not follow the format of either a symphony or a concerto, although many today consider it more of a concerto. This work would inspire Russian composer Pyotr Tchaikovsky to write his violin concerto after his student Iosif Kotek introduced the work to him while staying in Clarens, Switzerland.



### LALO TIMELINE

#### 1823

Lalo born in Lille, France

#### 1827

Beethoven died in Vienna, Austria

#### 1837

Queen Victoria begins her reign in England

#### 1843

Charles Dickens wrote *A Christmas Carol*

#### 1861–65

American Civil War

#### 1874

Premiere of *Symphonie Espagnole* in Paris, France

#### 1887–89

Eiffel Tower built in Paris, France

#### 1892

Lalo died in Paris, France (age 69)



Flamenco Dancers



## LEROY ANDERSON (1908–1975)

### **THE SYNCOPATED CLOCK**

Anderson composed *The Syncopated Clock* in 1945. At the time, he was the Chief of the Scandinavian Desk of Military Intelligence for the U.S. Army. In a 1968 article for the *Instrumentalist*, Mr. Anderson wrote about the circumstances behind *The Syncopated Clock*.

“In 1945, before there was television, I was stationed in Military Intelligence at the Pentagon after returning from Army duty in Iceland as translator and interpreter. When Arthur Fiedler [long time conductor of the Boston Pops] learned that I was back in the country, he invited me to be guest conductor of the Boston Pops Orchestra at the annual Harvard night. Before that, I had written *Jazz Pizzicato* and *Jazz Legato* for the Pops Concerts and Arthur Fiedler had recorded them while I was overseas. Naturally I included these pieces on the program and set about thinking of a new number, preferably humorous, that would make a good encore. Suddenly the title *The Syncopated Clock* came to mind. It occurred to me that hundreds of composers had written music imitating or suggesting clocks, but that all these clocks were ordinary ones that beat in regular rhythm. No one had described a “syncopated” clock and this idea seemed to present the opportunity to write something different. In wartime we worked a 12 hour day at the Pentagon but I managed in a few spare hours to write the music, score it for orchestra and mail the manuscript to Symphony Hall. Mr. Fiedler had the orchestra parts copied from the score and, making the trip to Boston on a three-day pass, I conducted this very unmilitary music in uniform on May 28, 1945.”

### ANDERSON TIMELINE

#### 1908

Anderson born Cambridge, Massachusetts

#### 1911

Frances Hodson Burnett wrote *The Secret Garden*

#### 1928

First television transmission

#### 1945

Premiere of *The Syncopated Clock*

#### 1950

C.S. Lewis wrote *The Lion, the Witch and the Wardrobe*

#### 1960

Jane Goodall began her behavioral study of chimpanzees in Tanganyika

#### 1969

American astronaut Neil Armstrong walked on the moon

#### 1975

Anderson died in Woodbury, Connecticut (age 66)



# JOHN WILLIAMS (b.1932)

## MAIN TITLE FROM *STAR WARS*

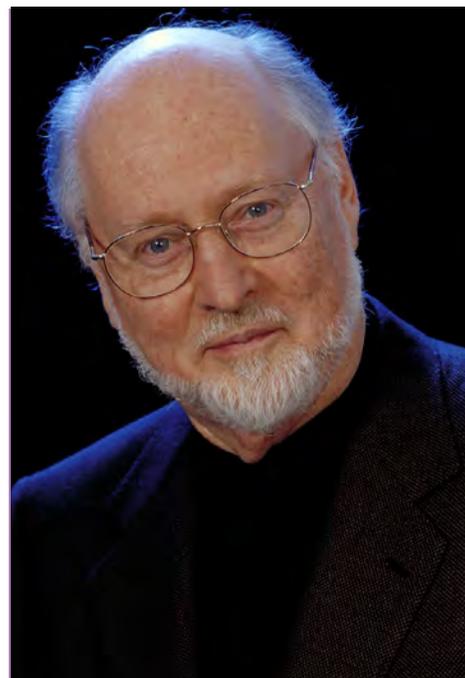
“A long time ago, in a galaxy far, far away . . .”

These words are followed by one of the most recognized and beloved opening musical themes in cinematic history. Williams composed his Academy-Award winning score for George Lucas’ 1977 *Star Wars: Episode IV – A New Hope* that launched a franchise now going on 40+ years. The *Main Title* opens with the *Star Wars* theme (Mr. Williams has written more than 70 themes or leitmotifs for the *Star Wars* franchise) that segues into Princess Leia’s theme. Williams returns to the *Star Wars* theme for the finale of the piece. The opening chord (in B-flat Major) leads into a brief fanfare before the melody in the trumpets. Williams uses intervals of 4<sup>ths</sup> and 5<sup>ths</sup> in this melody to suggest heroism and strength.

Williams summed up his *Star Wars* experience in the December 2015 *LA Times* article with Tim Greiving; “I’m just lucky,” he said from his home in Los Angeles. “As far as I know, that’s a unique opportunity. It would be like writing an opera, and then writing six more based on the same kind of material and the same story ... over the course of 40 years. I can only say that I’m enormously grateful people have embraced this music, and it’s brought them to orchestral music in the way that it has for many younger people. I don’t make a particular distinction between ‘high art’ and ‘low art.’ Music is there for everybody. It’s a river we can all put our cups into, and drink it, and be sustained by it. To continue to work, to continue to love what you do, is certainly a contributing element to one’s longevity and health,” Williams said. “And I am so lucky to be working in a field that you never grow tired of.”



Droids from *Star Wars*



## WILLIAMS TIMELINE

### 1932

John Williams born in Floral Park, NY

### 1936

Prokofiev composed *Peter and the Wolf*

### 1941

Attack on Pearl Harbor in Hawaii; US joins World War II

### 1955

Cellist Yo-Yo Ma born

### 1977

Williams composed and conducted score for 1<sup>st</sup> *Star Wars* film

### 1993

Williams won Academy Award for *Schindler's List* score

### 1997

J.K. Rowling published *Harry Potter and the Sorcerer's Stone*

### 2016

Williams nominated for his 50<sup>th</sup> Academy Award



## FREDERICK RICKETTS (1881–1945)

**COLONEL BOGEY MARCH** | (Pen name Kenneth Alford)

Nicknamed “the British March King”, Major F. J. Ricketts, Director of Music for the Royal Marines at Plymouth (UK) composed the *Colonel Bogey March* in 1913 and published it in 1914. It was an instant hit and gained even more popularity when it was adapted by English composer Malcolm Arnold for the 1957 Academy Award winning movie *The Bridge on the River Kwai*. Legend has it that the melody was inspired by an eccentric golfer (a colonel) who, instead of shouting “fore” would whistle a descending minor third. Ricketts uses the minor third as the beginning of the melody throughout the march. Golf also inspired the name “Colonel Bogey” – this was the listing of a standard opponent in late 19th century Colonel Bogey scoring system.

The structure of the march is very traditional starting with a quick introduction followed by the tune (whistled in some versions) that is repeated before the next section. This middle section has the melody in the winds before the return to the original march tune.

### RICKETTS TIMELINE

#### 1881

Frederick Joseph Ricketts born in London, England

#### 1894

Rudyard Kipling wrote *The Jungle Book*

#### 1900

L. Frank Baum wrote *The Wonderful Wizard of Oz*

#### 1914

Ricketts (as Alford) published *Colonel Bogey March*

#### 1927

Charles Lindbergh flew solo over The Atlantic Ocean

#### 1937

Golden Gate Bridge in San Francisco, CA completed

#### 1940

First experiments with penicillin

#### 1945

Ricketts died in Surrey, England (age 64)



*The Bridge on the River Kwai*

# PAUL DESMOND (1924-1977)

## TAKE FIVE

Paul Desmond (born Paul Emil Breitenfeld) had met jazz pianist Dave Brubeck in 1944 when Brubeck auditioned for the 253<sup>rd</sup> Army Band (Desmond, a saxophone player, was already in the band). In 1951, Desmond and Brubeck formed the Dave Brubeck Quartet with double bass player Bob Bates and drummer Joe Dodge. While on a U.S. Department of State tour of Eurasia, Brubeck was inspired by the unique time signatures particularly in Turkish music. That inspiration led to one of the most influential jazz albums in history, *Time Out*. The first piece, *Blue Rondo à la Turk* is in  $\frac{9}{8}$  with the divisions being 2+2+2+3 and was the "B" side to *Take Five* in  $\frac{5}{4}$  time. All of the songs on the album, except *Take Five*, were written by Brubeck.

With a lineup change that included Eugene Wright (double bass) and Joe Morello (drums), *Time Out* was recorded in 1959 with Desmond commenting that *Take Five* wasn't written to be a hit; it was written as a drum solo for Morello. But *Take Five* was a hit and has gone on to become the biggest selling jazz single in history. *Take Five* is in an ABA format and opens with the familiar rhythm in the piano, drums and bass followed by the melody in the saxophone. After the first ABA, there are two sections of improvisation first for the saxophone and then the drums before returning to the original ABA that closes the piece. Before Desmond died in 1977, he bequeathed the royalties from *Take Five* to the Red Cross; this effort has raised over \$6 million dollars to date.

"I still think, basically, it was a dubious idea at best, but at that point we had three or four albums a year to get done, and we'd done all our tunes that we'd put together, and standards and originals of Dave's and he said, 'Why don't we do this album and do all different time signatures?' And I said, 'Okay.' I was always argumentative. And, for some reason, I lucked out. I really did. It was sort of like Keno. 'Okay, we've got  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{4}$ ,  $\frac{7}{4}$ ,  $\frac{3}{4}$ , whatever. Why don't you take  $\frac{5}{4}$ ?' And I wrote *Take Five*. And I realize now, that was a genius move on my part. At the time, I thought it was kind of a throwaway. I was ready to trade in the entire rights of *Take Five* for a used Ronson electric razor. And the thing that makes *Take Five* work is the bridge, which we almost didn't use — I shudder to think how close we came to not using that. I said, 'Well, I've got this theme we could use for a middle part, and Dave said, 'Well, let's run it through,' and that is what made *Take Five*." — Paul Desmond



## DESMOND TIMELINE

### 1924

Desmond born in San Francisco, California

### 1926

A.A. Milne wrote *Winnie-the-Pooh*

### 1936–39

Spanish Civil War

### 1943

Antoine de Saint-Exupery wrote *The Little Prince*

### 1951

Rodger and Hammerstein's *The King and I* opened on Broadway

### 1959

Dave Brubeck Quartet recorded *Time Out* including "Take Five"

### 1969

Astronaut Neil Armstrong walked on the moon

### 1977

Desmond died in New York City (age 52)



## WILLIAMS TIMELINE

### 1973

Pharrell Williams born in Virginia Beach, Virginia

### 1981

Music Television (MTV) launched

### 1994

Formed production duo The Neptunes with friend Chad Hugo

### 2008

Established charity From One Hand to AnOTHER

### 2010

Collaborated with artist Takashi Murakami

### 2013

Composed "Happy" for *Despicable Me 2*

# PHARRELL WILLIAMS (b.1973)

## HAPPY

In 2013, Pharrell Williams was riding high on the success of his collaboration with Daft Punk that included the hit single *Get Lucky*. Williams was offered a record deal for his second studio release *G.I.R.L* in 2014 so he started composing. But the song *Happy* was originally written for singer Cee Lo Green, who did record it but it was never released because his management was promoting his Christmas album. The song found its way onto the *Despicable Me 2* soundtrack (Williams had written the soundtrack to the first film of the series) where it had modest success. But it wasn't until the song was released on Williams' *G.I.R.L* album that it took off. Described as a neo-soul funk groove, *Happy* is relatively spare originally written for drums, bass, keyboard and hand claps along with Williams' trademark falsetto and backup singers.

In a 2014 op-ed piece for the *New York Times*, Mr. Williams noted "It's easy to forget how the power of music can prove how similar we are as human beings by taking us all to a common place, a shared feeling, an emotion or an understanding of something that is often inexplicable. It can make us all smile — and few things on this earth are as beautiful. It's humbling to know that something I touched helped to inspire millions of smiling faces, reaching disparate people across far-flung places. There are really no words to explain that feeling. Humbled seems inadequate. People often ask me why I think so many connected with the song. And that's just it — the connectivity. We're more connected than ever now, and this phenomenon would not have happened without a channel like YouTube or the ability to easily create and share videos, but it's the emotion that really drove it. Happiness is the truth, and it's contagious. How can you not smile when you see someone who is happy? It's such a simple thing, and we need so much more of it as we face the challenges that threaten peace all over the world."

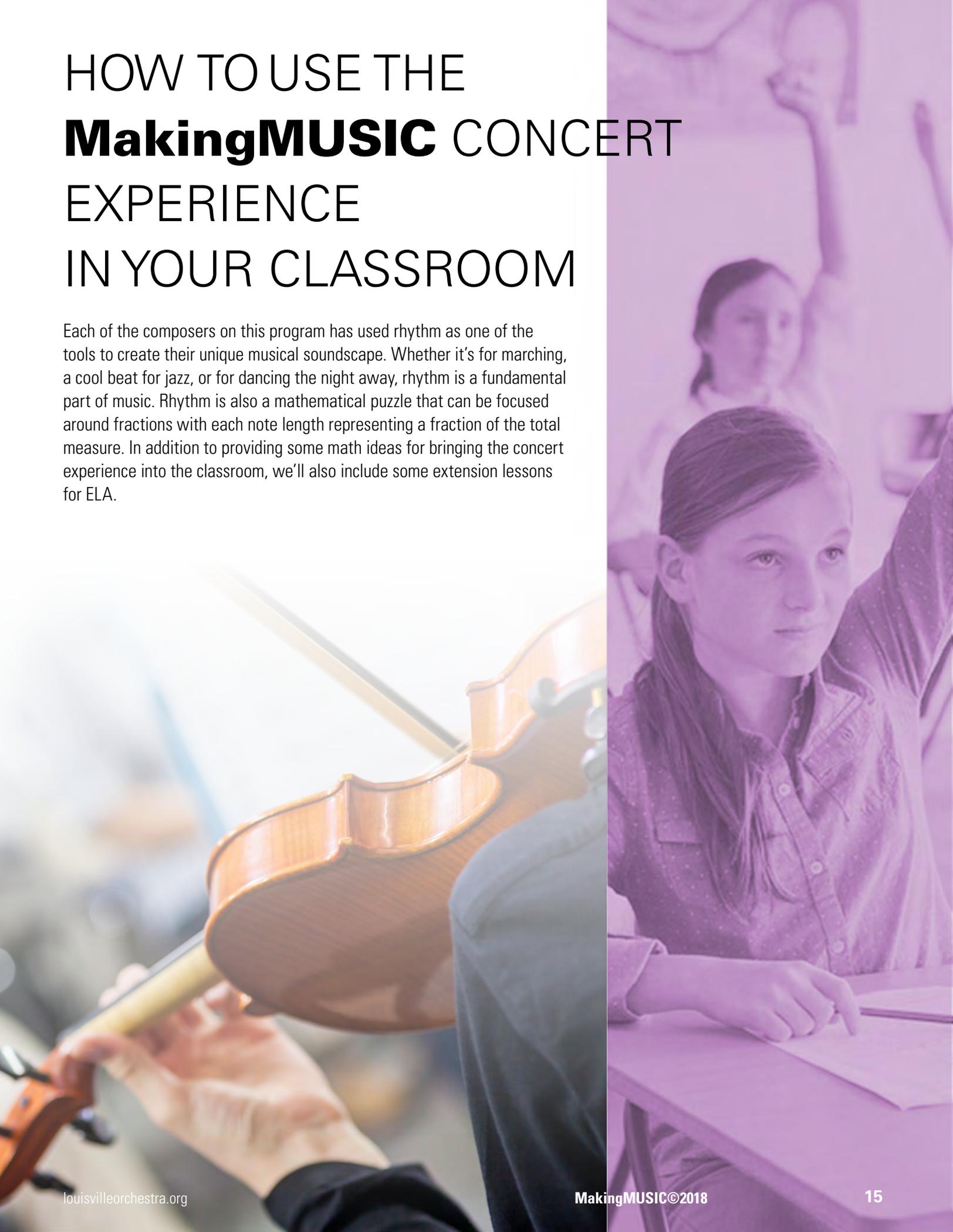
Clap along if you feel like a room without a roof,  
Clap along if you feel like happiness is the truth,  
Clap along if you know what happiness is to you,  
Clap along if you feel like that's what you wanna do.



Minions from *Despicable Me 2*

# HOW TO USE THE **MakingMUSIC** CONCERT EXPERIENCE IN YOUR CLASSROOM

Each of the composers on this program has used rhythm as one of the tools to create their unique musical soundscape. Whether it's for marching, a cool beat for jazz, or for dancing the night away, rhythm is a fundamental part of music. Rhythm is also a mathematical puzzle that can be focused around fractions with each note length representing a fraction of the total measure. In addition to providing some math ideas for bringing the concert experience into the classroom, we'll also include some extension lessons for ELA.



# CURRICULUM MAP EXAMPLES FOR 4<sup>TH</sup> AND 5<sup>TH</sup> GRADES REGARDING FRACTIONS:

## **4.NF.3 – Understand a fraction $a/b$ with $a > 1$ as a sum of fractions $1/b$ .**

- a. Understand addition and subtraction of fractions as joining and separating parts referring to the same whole.
- b. Decompose a fraction into a sum of fractions with the same denominator in more than one way, recording each decomposition by an equation. Justify decompositions, e.g., by using a visual fraction model.  
Examples:  $\frac{3}{8} = \frac{1}{8} + \frac{1}{8} + \frac{1}{8}$ ;  $\frac{3}{8} = \frac{1}{8} + \frac{2}{8}$ ;  $2\frac{1}{8} = 1 + 1 + \frac{1}{8} = \frac{8}{8} + \frac{8}{8} + \frac{1}{8}$ .

### Learning Targets:

- I can use visual models to add and subtract fractions within the same whole.
  - I can use visual models to decompose a fraction in more than one way, including decomposing a fraction into a sum of its unit fraction.
  - I can record decomposition in an equation.
- 

## **5.NF.1 – Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators. For example, $\frac{2}{3} + \frac{5}{4} = \frac{8}{12} + \frac{15}{12} = \frac{23}{12}$ . (In general, $\frac{a}{b} + \frac{c}{d} = \frac{ad + bc}{bd}$ .)**

### Learning Targets:

- I can determine common multiples of unlike denominators.
  - I can create equivalent fractions using common multiples.
  - I can add and subtract fractions with unlike denominators (including mixed numbers) using equivalent fractions.
- 

## **5.NF.2 – Solve word problems involving addition and subtraction of fractions referring to the same whole, including cases of unlike denominators, e.g., by using visual fraction models or equation to represent the problem. Use benchmark fractions and number sense of fractions to estimate mentally and assess the reasonableness of answers. For example, recognize an incorrect result $\frac{2}{5} + \frac{1}{2} = \frac{3}{7}$ , by observing that $\frac{3}{7} < \frac{1}{2}$ .**

### Learning Targets:

- I can solve addition and subtraction word problems involving fractions using visual models of equations.
- I can use estimate strategies, benchmark fractions and number sense to check if my answer is reasonable

## ENTRANCE OF THE GLADIATORS (FUČÍK) (Answer key on pages 28-31)

Using the example below, make a musical fraction sentence out of each measure.  
This is in cut time; 2/2, quarter note = 1/2 beat with 2 beats per measure.



## THE FIREBIRD SUITE: 1919, MVT. 1 (STRAVINSKY)

Using the example below, make a musical fraction sentence. The time signature is 12/8 so eighth notes = 1 beat with 12 beats in a measure.



Still in 12/8 time, what would the math sentence be for the measure below?



## “WALTZ OF THE FLOWERS” FROM THE NUTCRACKER SUITE (TCHAIKOVSKY)

The melody in the horns is in 3/4 or waltz time; quarter notes = 1 beat with three beats per measure.  
Convert each measure to a math sentence.



## VIOLIN CONCERTO IN D MAJOR, 1ST MOVEMENT (BRAHMS)

The opening five bars in the violin solo are in 3/4 time although this does not feel like a waltz in the same way as the *Waltz of the Flowers*; quarter note = 1 beat with three beats per measure. Convert each measure to a math sentence.





## COLONEL BOGEY MARCH (ALFORD)

As many marches were composed for military usage (marching), many of them are in 4/4 or common time meaning 4 beats per measure (quarter note = 1 beat). For Colonel Bogey, Alford used cut time meaning 2 beats per measure (quarter note = ½ beat).

- Listen to a recording of *Colonel Bogey* and follow along for the first half of the melody in the attached part. Listen again and mark where the strong beats are – how many of them are in a measure? Does this lend itself to marching? Why?
- Using the below, make a math sentence out of each measure. In 2/2 time, one half note or rest = 1 beat with a total of 2 beats per measure. For example, the first measure would be 1/4 (note) + 1/4 (rest) + 3/8 (dotted quarter) + 1/8 (note) = 2 beats or 1 whole measure.



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## TAKE FIVE (DESMOND)

This is an extra credit example of how this jazz standard breaks down as a fractional sentence. It is in 5/4 time with the quarter note = 1 beat, 5 beats to a measure.



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## HAPPY (P. WILLIAMS)

This song is in a standard pop format in 4/4 or common time with quarter note = 1 beat, 4 beats per measure. But Williams does add some syncopation by tying eighth notes over a measure as well as using the second half of a beat for musical entrances.

Now that you've had a chance to practice on already composed music, create some of your own rhythms (like using your name) and make fraction sentences out of them. If you don't already have some syncopation, try adding some dotted rhythms or rests into your rhythm and see how that changes your fractional sentence.



# MEET THE COMPOSERS



## JULIUS FUČÍK

("FOOT-cheek")

### Julius Arnost Vilem Fučík

was born in Prague, Bohemia (now Czechoslovakia) in 1872 and studied at the Prague Conservatory from 1885 to 1891. As a student, Fučík studied

bassoon, violin and percussion as well as composition (with Antonín Dvořák). In 1891, Fučík joined the 49<sup>th</sup> Austro-Hungarian Regiment as a musician where he had the chance to work with Josef Wagner (known at the time as the Austrian March King). After leaving the army in 1894, Fučík took several jobs including performing (bassoon), conducting and composing. Fučík rejoined the army in 1897 as the bandmaster for the 86th Infantry Regiment stationed in Sarajevo. It was there that he composed *Entrance of the Gladiators*. In 1900, his band moved to Budapest and Fučík found success (as well as more competition) with his band compositions. Ten years later, Fučík returned to Bohemia as bandmaster of the 92<sup>nd</sup> Infantry Regiment stationed in Theresienstadt. As one of the premiere bands in the region, Fučík toured throughout the Austro-Hungarian Empire before settling in Berlin in 1913. He started his own band and publishing company, but the outbreak of World War I greatly hampered his career. With his business and health failing, Fučík died in 1916 at age 44.

Learn more about [Julius Fučík](#)



## IGOR STRAVINSKY

("EE-gore Struh-VIN-ski")

**Igor Stravinsky** was born on June 17, 1882 in Lomonosov (a district within St. Petersburg), Russia. His father was a bass singer at the Kiev Opera House so young Stravinsky began studying music at an early age (though both parents appreciated

music, they wanted their son to study law). During the summer of 1902, Stravinsky stayed with renowned

composer Nicolai Rimsky-Korsakov and began studying privately with the master. Stravinsky graduated in 1906 but kept his focus on music. He married his cousin Katya in January 1906 and had children in 1907 and 1908. In 1909, Sergei Diaghilev and Stravinsky began a partnership that would produce some of Stravinsky's best-known works including [The Firebird](#) (1910), [Petrushka](#) (1911) and [The Rite of Spring](#) (1913).

For the full-length ballet, *L'oiseu de feu* (*The Firebird*), in addition to Stravinsky, Diaghilev recruited choreographer Michel Fokine, designer Léon Bakst and dancer Vaslav Nijinsky. The team worked to prepare *The Firebird* for the June 25, 1910 premiere as part of the new Ballets Russes season in Paris. The result was a smashing success that thrust the 28-year-old composer and the rest of the creative team into the Paris limelight. *The Firebird's* success was followed by *Petrushka* and *The Rite of Spring*; the latter went on to become one of the most recorded classical pieces and was a pivotal step in the evolution of 20<sup>th</sup> century music.

With the start of World War I, Stravinsky and family stayed in Switzerland but Stravinsky found it difficult to collect his royalties from his compositions for Ballets Russes. Instead he found other sponsors like Ernest Ansermet who sponsored [L'Histoire du soldat](#). During much of the 1920s, the Stravinsky family lived in various parts of France. The 1930s brought illness to the Stravinsky family as well as death (eldest daughter Ludmila and wife Katya as well as Stravinsky's mother). Stravinsky struggled with tuberculosis for five months but recovered enough to travel to the United States in 1939 to participate in the Norton lectures at Harvard University. Stravinsky and his second wife Vera settled in West Hollywood and Stravinsky became a naturalized U.S. citizen in 1945. Much of the 1930s and 1940s saw Stravinsky experiment with neo-Classicism (a return to the ancient Greek aesthetics of order, balance, clarity, economy, and emotional restraint). This also meant Greek mythology as subject matter and for Stravinsky; this period included the ballet [Apollon Musagète](#) (1927-28); the melodrama [Perséphone](#) (1933-34); and the ballet *Orpheus* (1947). Stravinsky's final work in this style was the opera *The Rake's Progress* (1951) based on eight paintings and engravings of William Hogarth.

Learn more about [Igor Stravinsky](#)



## PYOTR ILYICH TCHAIKOVSKY

("Pyawtree-lyeech Chai-KOFF-skee")

**Pyotr Ilyich Tchaikovsky** was born on May 7, 1840 in Votkinsk, Russia, the second son of Ilya and Alexandra. Ilya was a mine inspector and both parents had interests in the arts. By age five, Tchaikovsky was taking piano lessons and in 1848, Ilya retired but still needed to work so the family moved between Moscow and St. Petersburg before settling in Alapayevsk (300 miles east of Votkinsk). After the family settled, Tchaikovsky and his mother returned to St. Petersburg where he was enrolled in the preparatory class of the Imperial School of Jurisprudence. In 1854 Tchaikovsky's mother contracted cholera and died, leaving Tchaikovsky distraught. Young Tchaikovsky graduated in 1859 with a degree in civil service and gained employment at the Ministry of Justice. In 1862, Tchaikovsky enrolled in the newly founded St. Petersburg Conservatory where he studied harmony, counterpoint, composition and instrumentation. Nikolay Rubinstein offered Tchaikovsky a position as a Professor of theory and harmony at the new Moscow Conservatory. Tchaikovsky struggled with the process of composition and also had difficulties with the criticism that he received at the hands of other Russian composers, particularly a group of young St. Petersburg composers that became known as "The Five" (Mily Balakirev, César Cui, Modest Mussorgsky, Nicolai Rimsky-Korsakov and Alexander Borodin). A majority of The Five attacked Tchaikovsky's unaffected manner and compositional style with the exception of Rimsky-Korsakov.

Tchaikovsky's first compositional success came in 1869 with *Romeo and Juliet, an Overture-Fantasy* based on the Shakespeare play. Over the next ten years, Tchaikovsky composed concertos (piano and violin), symphonies (2-4), ballet (*Swan Lake*), opera (*Eugene Onegin*) and orchestral works (*Francesca de Rimini*, *Marche slave*, *1812 Overture*). His personal life was problematic with the exception of the wealthy widow Nadezhda von Meck; the stipend she provided allowed Tchaikovsky to leave his teaching position and devote himself to composing. By 1880, Tchaikovsky seemed in a more stable position and began simultaneously composing the 1812 Overture and the

*Serenade for Strings*. In 1884 Tchaikovsky was granted the Order of St. Vladimir by Tsar Alexander III, his works were being produced at the Bolshoi and he became the premiere court composer. In 1889, Tchaikovsky began to compose his second ballet *The Sleeping Beauty* after the fairy tale. With Marius Petipa, the ballet master of the Imperial Ballet, as choreographer, the ballet received a favorable response but was not the overwhelming success Tchaikovsky had hoped for. Neither was their second collaboration *The Nutcracker* (1892).

In 1893, Tchaikovsky completed his final symphony; *Symphony No. 6 "Pathétique."* That same year, he drank an unfiltered (unboiled) glass of water, contracted cholera and died on November 5, 1893. Eight thousand mourners attended his funeral and Tchaikovsky was buried at St. Petersburg's Alexander Nevsky Monastery.

Learn more about [Pyotr Tchaikovsky](#)



## JOHANNES BRAHMS

("yoh-HAH-nuss brawmz")

**Johannes Brahms** was born into a musical family in Hamburg, Germany with his father as his first piano teacher. In spite of the family's poverty, Brahms was able to study piano with other more prominent teachers and he began composing at an early age. While in his mid-teens, Brahms toured as an accompanist for Hungarian violinist Eduard Reményi who introduced Brahms to Hungarian and Roma/gypsy music (an influence that would remain with Brahms throughout his life). It was during this tour (1853) that Brahms also met violinist Joseph Joachim who introduced him to a family that would become a major influence on his life; Robert and Clara Schumann. Robert immediately recognized the talent in the 20-year-old Brahms and went so far as to write an article about him for Robert's publication *Neue Zeitschrift für Musik (New Journal of Music)*. The following year, Robert had a mental breakdown after an attempted suicide and was committed to a mental institution where he died in 1856. Clara, an accomplished pianist in her own right, was left with eight children so Brahms stepped in to help manage the large family. The two remained friends throughout

the rest of their lives with lengthy correspondence to document their friendship. And while it has been speculated that Brahms fell in love with Clara, there is no compelling evidence to suggest that the relationship extended beyond a deep friendship (she was 14 years his senior).

Brahms worked as a conductor, music teacher and performer between Hamburg and Detmold but eventually made the move to Vienna in 1863 where he taught at the Singakademie. Brahms had been composing continually throughout this period with his style firmly planted in the more traditional German composition school. He studied the works of Bach for counterpoint and treasured the works of Beethoven, Mozart and Haydn. And while years earlier Robert Schumann had crowned him the heir to Beethoven, this mantle never sat easily with Brahms. It wasn't until the premiere of [A German Requiem](#) in Bremen in 1868, that Brahms not only realized his personal compositional ambitions but essentially lived up to the hype as far as critics and audiences were concerned. Brahms did not compose programmatic or themed music; he was a firm believer in "absolute music" or music for music's sake. His love of Haydn was on full display in his 1873 [Variations on a Theme of Haydn](#) so Brahms was now ready to compose a symphony, a task that had plagued him for quite some time. Composed and premiered in 1876, Brahms' [Symphony No. 1 in C minor](#) was a landmark for the composer and was quickly followed by [Symphony No. 2 in D Major](#). Brahms didn't solely compose large scale works, he was also writing lighter works including his [Hungarian Dances](#) (influenced by his time with Reményi) as well as [Wiegenlied](#) better known as *Cradle Song* or sometimes *Brahms' Lullaby*. His fame throughout Europe allowed Brahms to travel frequently for concert tours as well as pleasure. Brahms loved nature and spent much of his "down" time walking about to clear his head.

In 1875, Brahms also recognized the talents of young composer Antonín Dvořák and recommended Dvořák to his own publisher Simrock. This led to the commission of the highly popular [Slavonic Dances](#) and Dvořák's fame spread throughout the world. In 1878, Brahms composed the Violin Concerto for his friend Joseph Joachim and while the initial reception was lukewarm, it is now considered one of the great violin concertos in the entire

canon. Brahms continued to compose into his later years including featured works for clarinet as well as separate cycles for piano, voice and organ. Brahms never married and while he had a reputation as a grump with adults, he was very fond of children and often had penny candy that he carried to hand out during his walks about town.

In May 1896, Brahms' dear friend Clara Schumann died from a stroke and not too long after, Brahms was diagnosed with cancer. He died on April 3, 1897 in Vienna. Brahms' music holds a unique place in that it both looked back (towards the Baroque and Classical) and forward (exploring rhythm and harmony) while still holding true to his German heritage.

Learn more about [Johannes Brahms](#)



## CAMILLE SAINT-SAËNS

("Kahm-EEY San-SAHN")

**Camille Saint-Saëns** was born in Paris, France on October 9, 1835. His father died of tuberculosis when Saint-Saëns was two months old so the baby was sent to the country in fear for his health. Saint-Saëns did not live with his mother for the first two years of his life but eventually the two were reunited and lived with his mother's widowed aunt. Before he was three, it was discovered that Saint-Saëns had absolute pitch (also called perfect pitch "a rare auditory phenomenon characterized by the ability of a person to identify or re-create a given musical note without the benefit of a reference tone"). By 3, Saint-Saëns could read, write and was already composing. He studied piano and was giving small recitals at 5 (his mother was concerned that he not become too famous too young like Mozart so kept his early performances limited) but Saint-Saëns' first official recital came at the age of 10. At 13, Saint-Saëns began to attend the Paris Conservatoire where he also studied organ and formal composition. Saint-Saëns graduated in 1853 and began a career as a church organist at the church of Saint-Merri (Paris) that provided a comfortable income and afforded him the time to continue to compose. In 1861, Saint-Saëns accepted a teaching position at École de Musique Classique et Religieuse (Paris) where he would teach the young Gabriel Fauré. While his fame as an organist grew, Saint-Saëns compositions often were overlooked (famously, he failed twice to win the Prix de Rome). He left the school

in 1865 to focus on his career as a soloist and composer and gained some compositional success by winning the 1867 Grande Fête Internationale in Paris.

In 1871, Saint-Saëns and Romain Bussine founded the Société Nationale de Musique to promote French music and provide a showcase for young French composers to debut their work. That same year, Saint-Saëns composed his first symphony poem and the following year his light opera *La princesse jaune* (it was his 3<sup>rd</sup> composed opera but the first to be staged) debuted at the Opéra-Comique in Paris. He married in 1875 at nearly age 40 (his bride was 19) but the marriage was unhappy and tragically they lost both of their sons in infancy (the marriage ended three years later when they separated but were never divorced). In 1877, Saint-Saëns' most famous opera *Samson et Delila* premiered in Weimar, Germany and has gone on to remain a staple in the operatic repertory. In the 1880s, Saint-Saëns gained in prominence and continued to compose opera as well as symphonic works including his *Third Symphony "Organ"* that was commissioned by the Philharmonic Society of London. He also completed one of his best known works, *Carnival of the Animals*, in 1886 but as per his will, it was not published until after his death in 1921. His mother died in 1888 and Saint-Saëns was devastated. He went to Algiers where he stayed until May 1889 but did not compose during that time. Throughout the remainder of his life, Saint-Saëns traveled throughout Europe and the United States as a conductor, performer and composer. His final concert was in November 1921 in Paris after which he left to winter in Algiers as was his custom. Saint-Saëns died in December after a heart attack at the age of eighty-six.

Learn more about [Camille Saint-Saëns](#)



## ÉDOUARD LALO

("Eh-dwar La-Low")

**Édouard Lalo** was born in Lille, France on January 27, 1823 to a family of Spanish descent. Lalo studied at the local conservatory but his father was not supportive of music as a career. In defiance of his father, Lalo went to Paris anyway to study violin at the Paris Conservatoire and composition privately.

He supported himself as a performer and teacher and in 1855 formed the Armingaud Quartet with a group of friends. He married contralto Julie Besnier de Maligny in 1865 that sparked his interest in composing opera. But it wasn't until he met virtuoso violinist Pablo de Sarasate in 1873 that his musical life changed. In 1875, Lalo wrote to Sarasate "Your entry into my life was my greatest artistic fortune ... I was sleeping; you awoke me. With the Concerto a new path opened up and it has led me by way of the *Symphonie espagnole* and the *Cello Concerto* to the end of *Le roi d'Ys*."

In 1881, Lalo was commissioned to compose a ballet by the Paris Opéra and the result was *Namouna*. Although it took him 13 years, *Le roi d'Ys* was finally produced in 1888. Lalo died in Paris in 1862.

Learn more about [Édouard Lalo](#)



## LEROY ANDERSON

**Leroy Anderson** was born on June 29, 1908 in Cambridge, Massachusetts. He first studied piano with his mother and continued his piano studies at the New England Conservatory of Music. In 1925, Anderson attended Harvard and studied composition with Walter Piston. He continued his graduate studies at Harvard with Piston and Georges Enescu before receiving his Master's in 1930. Anderson stayed at Harvard and worked towards a Ph.D. in German and Scandinavian languages (he spoke 8 languages in addition to English) but he was also working as an organist and choir director of a local church, lead the Harvard University Band and was conducting and arranging for local bands. This brought him to the attention of Arthur Fielder (long-time conductor of the Boston Pops) and Anderson composed *Jazz Pizzicato* and *Jazz Legato* in 1938 for Fielder and the Boston Pops.

In 1942, Anderson joined the army and with his background in languages, was assigned as a translator and interpreter in Iceland. Three years later, Anderson was assigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence but he continued to compose including *The Syncopated Clock*

(1945). In 1951 (while on active duty during the Korean War), Anderson had his first big hit with [Blue Tango](#). That same year, *The Syncopated Clock* was chosen as the theme song for *The Late Show* gaining the piece a new audience making it one of Anderson's most recognized works. Around the holidays, you'll hear one of the other famous Anderson pieces, *Sleigh Ride*. Originally written in 1946 during a heat wave, the [instrumental version](#) was given lyrics in 1950 by Mitchell Parish (who also penned lyrics for [The Syncopated Clock](#)) and has gone on to become a holiday standard. Anderson went on to compose [The Typewriter](#) and [Bugler's Holiday](#), both standards in band and light orchestral repertoire as well as occasionally conducting the Boston Pops. Anderson died of cancer in 1977 in Woodbury, Connecticut.

Learn more about [Leroy Anderson](#)



## JOHN WILLIAMS

**John Williams** is a prolific American composer who championed dramatic and exciting film scores. Such movies include *Jaws*, *Star Wars*, the *Indiana Jones* series, *Jurassic Park*, and *Harry Potter and the Sorcerer's Stone*. He composes

in a style most would consider to be 'neo-romantic' or reminiscent of composers like Tchaikovsky, Holst, Stravinsky, Copland, and Strauss (especially for his use of leitmotifs for character themes). Born in Queens, New York in 1932, Williams came from a family of jazz and classical musicians, composers, and conductors in his father and two brothers. He attended UCLA, studying Composition and Jazz Piano before being drafted by the Air Force in 1952.

After his service in the Air Force, he attended the Juilliard School in New York, studying piano. He then worked as a jazz pianist in New York, playing clubs and studios. It's there he began working with composer Henry Mancini and played the famous piano part on the original [Peter Gunn theme song](#). He composed the soundtracks to a number of TV programs, including [Lost in Space](#), and a few B-list movies before receiving an Oscar nomination for his work on the 1967 film *Valley of the Dolls*. During the 70's and 80's, Williams composed the scores to many

successful blockbusters such as [The Poseidon Adventure](#), [Earthquake](#), and [The Cowboys](#).

He collaborated with producer/director Steven Spielberg many times in his career with high acclaim coming from one of their first projects, *Jaws*, which won three Academy Awards including Best Original Dramatic Score. Williams has won Five Academy Awards for his work on [Fiddler on the Roof](#) (Score Adaptation), *Jaws*, [Star Wars](#), *E.T.*, and [Schindler's List](#). He served as the principal conductor for the famed Boston Pops from 1980-1993. He continues to conduct and compose as a permanent fixture in American music history and film scoring.

Learn more about [John Williams](#)



## FREDERICK JOSEPH RICKETTS

(aka Kenneth Alford)

**Frederick Joseph Ricketts** was born in London's East End on February 21, 1881. Ricketts had studied some piano and organ as a child and had been a church chorister. By the time he was 14, Ricketts was

an orphan so he joined the Royal Irish Regiment in 1895 as a band boy. Ricketts studied the cornet and was quickly taken into the regimental band (where he would learn to play all the instruments). Ricketts attended the Student Bandmaster Course at the Royal Military School of Music (Kneller Hall) starting in 1904. After the rigorous two year course, Ricketts graduated in 1906 and stayed on as organist and assistant to the music director before getting his own band in 1908. He became Bandmaster to the Band of the 2nd Battalion of the Argyll and Sutherland Highlanders for whom he composed [The Thin Red Line](#). Commissioned officers were discouraged from participating in civilian commercial activities so Ricketts decided to compose under the pseudonym Kenneth J. Alford (Kenneth was his son's name, Joseph was his middle name, and Alford was his mother's maiden name).

Prior to World War I, Ricketts band was stationed at Ft. George in North-East Scotland and that was where he composed *Colonel Bogey's March*. During the war, Ricketts composed a number of works for the band (considered one of the finest in the British Army). Ricketts remained with the band until 1927 when he switched over to the Royal Marines

and in 1930; he was posted to the Band of the Plymouth Division, Royal Marines. Under his leadership, the Band of the Plymouth Division became world famous and Ricketts/Alford became known as the British March King.

Ricketts retired in 1944 and died in 1945 of cancer.

Learn more about [Frederick Joseph Ricketts](#)



## PAUL DESMOND

**Paul Emil Breitenfeld** (aka Paul Desmond) was born in San Francisco, California in 1924. His father was a musician but Paul spent much of his young life living with relatives due to his mother's emotional instability. He studied violin at a young age and took up the clarinet at age 12.

Desmond attended San Francisco State College where he started to play the saxophone but was called up for military duty in the army during his first year. After World War II, Desmond worked in Palo Alto, got married in 1946 (divorced in 1949) and played gigs in New York City with Jack Fina but returned to San Francisco to join the Dave Brubeck Quartet in 1951. He continued to play with the Quartet through 1967 but when Brubeck switched the focus to more composition, Desmond left to pursue other collaborations. But Desmond would continue to play on and off with Brubeck for the rest of his life. Desmond also created his own "Canadian quartet" that included Jerry Fuller (drums), Don Thompson (bass) and Ed Bickert (guitar). Desmond, a life-long smoker, died in 1977 of lung cancer.

Learn more about [Paul Desmond](#) and [Dave Brubeck](#)



## PHARRELL WILLIAMS

**Pharrell Williams** was born on April 5, 1973 in Virginia Beach, Virginia. His father was a handyman and his mother was a teacher. He met his future partner in The Neptunes, Chad Hugo, in 7<sup>th</sup> grade during summer

band camp. In 1990, the two started an R & B group with friends Shay and Mike Etheridge to form the first iteration of The Neptunes. They were discovered and signed by Teddy Riley. Williams and Hugo would continue on as The Neptunes as writers and producers with Shay joining the two for the funk rock band N\*E\*R\*D. The Neptunes had some success throughout the 1990s but their first #1 came in 2001 with Britney Spears' *I'm a Slave 4 U* followed in 2002 with Nelly's *Hot in Herre*. After working with Justin Timberlake on his *Justified* album, The Neptunes received Grammy Awards as Producers of the Year and Best Pop Vocal Album. Williams also worked with Snoop Dogg on *Drop It Like It's Hot* and with The Neptunes on Gwen Stefani's *Hollaback Girl*.

Williams is also a soloist artist in addition to the multiple collaborations as producer and guest vocalist including work with Madonna, Shakira, Usher and Robin Thicke to name a few. In 2010, Williams composed the soundtrack to the animated film *Despicable Me* with producer/film score composer Hans Zimmer and the two collaborated on *Despicable Me 2* in 2013 that produced the hit *Happy*. In 2014, Williams joined the cast of *The Voice*. Williams has also collaborated with visual artists, has co-designed jewelry and glasses for Louis Vuitton as well as furniture.

Williams married his long-time girlfriend in 2013 and the two are parents to a son (Rocket) as well as triplets. In 2016, Williams partnered with Hans Zimmer for the soundtrack to the movie *Hidden Figures* (Williams was also a co-producer of the film).

Learn more about [Pharrell Williams](#)

# EXPANSION IDEAS

## ***ENTRANCE OF THE GLADIATORS*** **(FUČÍK)**

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Within a few notes, you instantly recognize this piece. Are there similar examples in literature that from the first sentence, you know the book or the author?

- Make a game out of opening book sentences from current reading to see if students can recognize the book or the author from the opening sentence.
- Utilize famous opening sentences from books that students may not have read and have the students create a short story (or poem) based on the opening line. While books like *Moby Dick* may not be age appropriate reading for 4<sup>th</sup> and 5<sup>th</sup> grade students, the opening line "Call me Ishmael" could be turned into a new story or poem project for students. Who is Ishmael? What is he doing? Why is he telling us to call him by his name? What's his story?

Other famous opening sentences (or partial sentences) that could be used including some from famous children's books:

"It was the best of times, it was the worst of times . . ."  
*A Tale of Two Cities* (1859), Charles Dickens

"It was a bright cold day in April, and the clocks were striking thirteen."  
*1984* (1949), George Orwell

"All children, except one, grow up."  
*Peter Pan* (1911), J.M. Barrie

"The Mole had been working very hard all the morning, spring-cleaning his little home."  
*The Wind in the Willows* (1908), Kenneth Graeme

"These two very old people are the father and mother of Mr. Bucket."  
*Charlie and the Chocolate Factory* (1964), Raold Dahl

"It was Mrs. May who first told me about them."  
*The Borrowers* (1952), Mary Norton

RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations

- Write the opening sentence story as first- and third-person narrations. Does your story change depending on the narration style?

## ***THE FIREBIRD SUITE: 1919,*** ***MVT. 1 (STRAVINSKY) AND*** ***"WALTZ OF THE FLOWERS"*** ***FROM THE NUTCRACKER SUITE*** **(TCHAIKOVSKY)**

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Ballet is a unique blend of movement and music that composers and choreographers use to tell a story.

RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.

- Using the story you created for the opening sentences, what kind of music would you use to help tell the story? What is the mood you want to set? Would your music change if the story had to be told using only movement? How would you use music to enhance the movement to tell your story?
- Listen to *The Firebird Suite* and the *Waltz of the Flowers*. Based on just the music, what type of story do you think the music might be describing? Is it a comedy or a drama? Create your own story of what happens next using the music as your inspiration.

RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., character's thoughts, words, or actions)

- Read the Russian fairy tale *The Firebird* and/or ETA Hoffmann's *The Nutcracker and the Mouse King*. Describe the main characters in each story. How do Stravinsky and Tchaikovsky use music, rhythm, timbres (orchestral colors), etc. to capture these characters? Are they successful? If not, what do you think they should've done differently? Describe the type of music and instrumentation you would use to describe these characters.

RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem)

- Watch [\*The Nutcracker\*](#) and [\*The Firebird\*](#). How did visual elements inform you about the characters? What else could have been added to help tell the story?
- 

Howard Goodall's [How Music Works - Rhythm](#)

### **Jazz**

[Jazz at Lincoln Center's Jazz Academy](#)

[How to practice rhythm in warm-up](#)

### **Classical polyrhythm**

[The Rite of Spring](#) (BBC Proms 2013)

### **World rhythms**

[Loon Lake Powwow '09, Mens Traditional Special](#)  
(Native American)

[African polyrhythm demonstration](#)

[Akrowa Dance Ensemble](#) (Ghana)

[Buhle Besintu](#) (South Africa)

[Gamelan](#) – interlocking kotekan rhythm (Bali)

[Kodo drummers of Japan](#) (Japan)

[Jiangzhou drum music](#) (China)

[Hindi Classical Indian Tala Music](#) (India)

["Chan Chan" from Buena Vista Social Club](#) (Cuba)

[Batá rhythm](#) (Cuba)

[Olodum Salvador Bahia](#) (Brazil)

[Roma Fest](#) – body percussion (Gypsy)

### **Military**

[Edinburgh Military Tattoo](#) (Scotland)

### **Pop Culture**

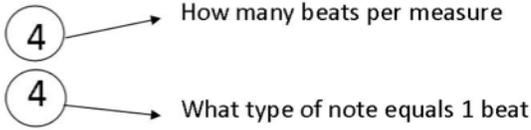
[Stomp – Just Clap Your Hands](#)

[Blue Man Group](#)

# FRACTION KEY FOR MUSICAL EXAMPLES:

Time signatures are the key to determining how many beats in a measure and what type of note equals one beat.

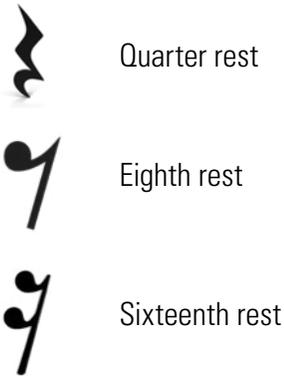
For example, in common time, the time signature looks like this:



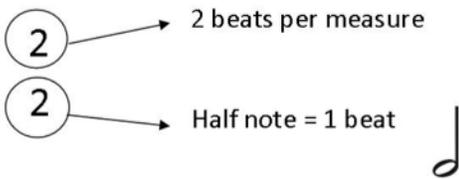
If you look at time signatures like 4/4 (common time) or 2/2 (cut time), transferring these into fractions means that one measure of 4/4 or 2/2 equal 1 whole. But this is not the case in many time signatures. For example in 3/4 time, there are 3 beats in one measure with the quarter note equally 1 beat. The whole measure is based on the number of beats per measure so if there are three full beats in a measure, and then it is complete.

## **Rests:**

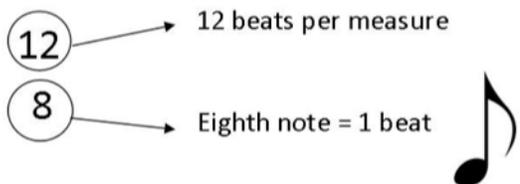
Silence is just as important as the notes so here is the key to the rests you will see in the various pieces. The rests are equal to the note value so a quarter rest equals a quarter note, etc.:



## **Entrance of the Gladiators, Symphonie Espagnole, Main Title from Star Wars, Col. Bogey March**



## **The Firebird Suite: 1919**



## Waltz of the Flowers and Brahms' Violin Concerto

3 → 3 beats per measure

4 → Quarter note = 1 beat



## Introduction and Rondo Capriccioso

2 → 2 beats per measure

4 → Quarter note = 1 beat



## The Syncopated Clock and Happy

4 → 4 beats per measure

4 → Quarter note = 1 beat



## Take Five

5 → 5 beats per measure

4 → Quarter note = 1 beat



### **Entrance of the Gladiators**

Each measure should equal 2 beats:

Measures 1 & 3:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4}$
Measures 2 & 4:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$
Measures 5 & 6:	$\frac{1}{4} + \frac{1}{4}$ (rest) + $\frac{1}{4} + \frac{1}{4} + \frac{1}{2} + \frac{1}{2}$
Measure 7:	$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4}$
Measure 8:	$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{2} + \frac{1}{2}$

OR

Since this piece is in cut time (2/2), you could have students write the fraction sentences like it was common time (each measure has 4 beats) then cut everything in half (this would also work for *Symphonie Espagnole*, *Star Wars* and *Colonel Bogey*).

Measures 1 & 3:	$1 + 1 + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$
Measure 2 & 4:	$1 + 1 + 1 + 1$
Measures 5 & 6:	$\frac{1}{2} + \frac{1}{2}$ (rest) + $\frac{1}{2} + \frac{1}{2} + 1 + 1$
Measure 7:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$
Measure 8:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + 1 + 1$

### **The Firebird Suite: 1919**

Each measure should have 12 beats

First fraction sentence:

Measures 1 & 2:	$1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1$
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Second fraction sentence:

Measure 1:	$3 + 3 + 3 + 3$
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### **Waltz of the Flowers**

Each measure should have 3 beats

Measures 1 & 5:	$1 + 1 + 1$
Measure 2:	2 tied to $\frac{3}{4} + \frac{1}{4}$
Measures 3 & 4:	3 tied to 3 (because it is tied, the note is not played twice)
Measure 6:	$1 + 1 \frac{3}{4} + \frac{1}{4}$
Measure 7:	$2 + 1$

### **Violin Concerto in D Major, 1st movement**

Each measure should have 3 beats

Measure 1:	$1 + 1 + 1$
Measure 2:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$
Measure 3:	$\frac{1}{3} + \frac{1}{3} + \frac{1}{3}$
Measure 4:	$\frac{1}{2} + \frac{1}{2}$ (rest) + 1 (rest) + 1 (rest)

### **Introduction and Rondo Capriccioso for Violin**

Each measure should have 2 beats

Measures 1 & 2:	$\frac{1}{2} + \frac{1}{2} + \frac{1}{4}$ (rest) + $\frac{3}{8}$ ( $\frac{1}{4}$ tied to $\frac{1}{8}$ ) + $\frac{1}{8} + \frac{1}{8} + \frac{1}{8}$
Measure 3:	$\frac{3}{4} + \frac{1}{8} + \frac{1}{8} + \frac{1}{4} + \frac{1}{4}$ (rest) + $\frac{1}{4} + \frac{1}{4}$ (rest)

### **Symphonie Espagnole for Violin, 1<sup>st</sup> movement**

Each measure should have 2 beats (in cut time)

Measure 1:  $\frac{1}{2} + \frac{1}{2} + 1$   
Measure 2:  $\frac{1}{3} + \frac{1}{3} + \frac{1}{3} + 1$   
Measure 3:  $\frac{1}{2} + \frac{1}{4} + \frac{1}{4} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$

### **The Syncopated Clock**

Each measure should have 4 beats

Measures 1, 3 & 5:  $1 + 1 + 1 + 1$   
Measure 2:  $1 + \frac{1}{2} + 2$  (1/2 tied to 1 1/2) +  $\frac{1}{2}$   
Measure 4:  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + 1 + 1$

### **Main Title from Star Wars**

Each measure should have 2 beats (cut time)

Measures 1 & 2: 2  
Measures 3 & 5:  $\frac{1}{3} + \frac{1}{3} + \frac{1}{3} + 1$  (tied to 1 in following measure)  
Measures 4 & 6: 1 (tied from previous measure) + 1

### **Colonel Bogey March**

Each measure should have 2 beats (cut time)

Measure 1:  $\frac{1}{2} + \frac{1}{2}$  (rest) +  $\frac{3}{4} + \frac{1}{4}$   
Measure 2:  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2}$   
Measure 3:  $\frac{1}{2} + \frac{1}{4} + \frac{1}{4} + \frac{1}{2} + \frac{1}{4} + \frac{1}{4}$   
Measures 4 & 8: 2  
Measure 5:  $\frac{1}{2} + \frac{1}{4} + \frac{1}{4}$  (rest) + 1 (rest)  
Measure 6:  $\frac{1}{2}$  (rest) +  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2}$   
Measure 7:  $\frac{1}{2} + \frac{1}{2}$  (rest) +  $\frac{1}{2} + \frac{1}{2}$  (rest)

### **Take Five**

Each measure should have 5 beats

Measure 1:  $\frac{3}{4}$  (rest) +  $\frac{1}{4} + 1$  (rest) + 1 + 1 (rest) + 1  
Measure 2:  $\frac{3}{4}$  (rest) + 1 (rest) + 1 +  $\frac{3}{4} + \frac{1}{4} + \frac{3}{4} + \frac{1}{4}$   
Measure 3:  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + 1 + 1 + 1$  (grace notes are  $\frac{1}{4} + \frac{1}{4}$  in between the last 2 quarter notes)  
Measures 4 & 5:  $3 + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + 1$   
Measure 6: 3

### **Happy**

Each measure should have 4 beats

Measure 1: 1 (rest) +  $\frac{1}{2}$  (rest) +  $\frac{1}{2} + \frac{1}{2} + 1 + \frac{1}{2}$  (tied to next measure)  
Measure 2:  $\frac{1}{2}$  (tied to previous measure) +  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + 1$