



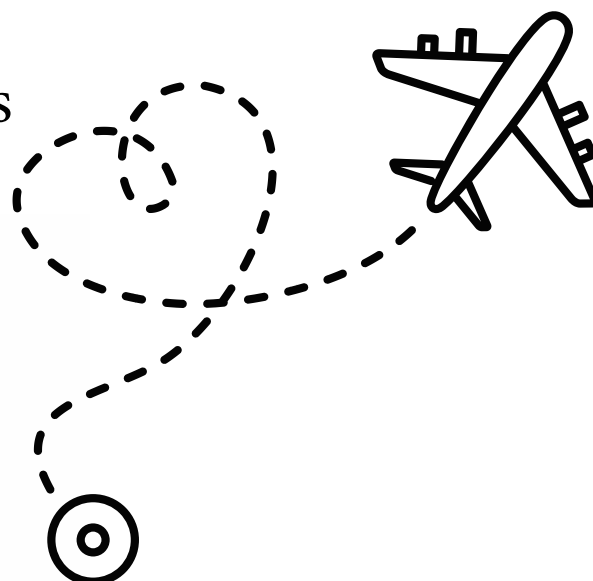
2026 Young People's Concert Musical Passport



Teacher Curriculum Guide

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Welcome Letter

Dear Music Educator,

Thank you for your interest in the 2026 Evansville Philharmonic Young People's Concert! We hope the concerts are as enjoyable for your students to attend as they are for us to perform.

Since 1954, the Evansville Philharmonic's Young People's Concerts have provided a unique educational experience for students in the tri-state area to SEE and HEAR live classical music. **Musical Passport** is an exciting orchestral journey that explores the rhythms, melodies, and instruments of cultures from around the world. This interactive concert is designed to introduce students to the instruments of the orchestra with a global and multi-cultural celebration. Designed for elementary-aged students, the concert blends classic symphonic repertoire with familiar sing-alongs from their favorite movies and fresh, contemporary works.

The Musical Passport Curriculum Guide is arranged and ordered by level of difficulty. Lesson plans and teaching aids that are simplest and most accessible are found first, and those requiring more time and intensive study can be found at the back. All lessons are designed to be completed in 50 minutes or less with the exception of India's: "Ram Tori Maya".

Printable worksheets, coloring pages, and activity guides are included in the Teacher Curriculum guide. A glossary of terms can be found in the back. Videos of performances and tutorials are underlined and embedded as links. **Musical Passport** addresses several of Indiana's Educational Standards for Music. They can be found at the back of this Teacher Curriculum Guide.

The following materials have been developed to help prepare and engage your students for the 2026 Young People's Concerts. Feel free to duplicate the materials as needed.

If you have questions, please do not hesitate to contact me: (812) 425-5050, ext 316, or education@evansvillephilharmonic.org.

I look forward to seeing you in the concert hall.

Sincerely,

Leanne Hampton

Dr. Leanne Hampton
May Director of Education and Community Programs
Evansville Philharmonic



THANK YOU TO OUR SPONSORS:

Evansville Philharmonic Guild

Helen & Gordon McKinney Memorial Concert Trust

The Mesker Music Trust, Fifth Third Bank, Trustee

Warrick County Community Foundation

*Please consult the Evansville Philharmonic Orchestra Website
for a complete list of 2026 sponsors.*



Activities are made possible in part by the Arts Council of Southwestern Indiana, Indiana Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

Introduction



YPC Goals

- To present concerts of the highest quality;
- To introduce students to the Orchestra and its music;
- To acquaint students with their role as audience members;
- To encourage students to examine the nature, meaning, and value of music; and
- To provide a resource to aid teachers in attaining curriculum goals stated in the National Standards for Arts Education.

After the concert....

Send fan letters! Ask your students to write a letter to the Evansville Philharmonic Orchestra describing their Youth Concert experience (Which piece of music did you like best? How did the music make you feel? What was your favorite instrument?) Make sure students include their name, grade, and school. Send the letters to:

Evansville Philharmonic Orchestra
Education Department
P.O. Box 84
Evansville, IN 47701

Give us your input. In order to continue meeting the needs of your students, it is important for the Orchestra to have your feedback, particularly regarding the appropriateness and relevance of the pre-concert study materials. When you receive your Youth Concert survey, please take a few moments to answer the questions. Your insight and experience as an educator is extremely important to the continued success of the Youth Concerts and is greatly appreciated!



Guide to Audience Behavior

Your students will learn many skills by attending the Young People's Concerts including concert etiquette. Please review these guidelines with your students. This knowledge of the expectations in a formal concert situation will increase their comfort in this new environment – and increase their enjoyment!

Upon arriving inside the lobby of the Victory Theatre, everyone is expected to speak in a moderate, indoor tone of voice. It's fine to talk, but no yelling, please.

Upon entering the auditorium it's time to whisper only. Ushers will be seating your class, and they need to be heard when they direct you to your seat. The orchestra will be warming up on the stage. The musicians will need to be able to hear themselves, too.

When the lights dim, all whispering should stop. The concertmaster is about to tune the orchestra and the conductor will be entering next.

When the conductor enters the stage, everyone applauds.

Once the orchestra begins to play, the audience should concentrate on the music. Between pieces of music, the conductor will speak. Listen carefully.

Show your appreciation for the music at the end of each piece by applauding. Watch the conductor carefully to make sure the music has really ended. Sometimes it seems like the end, then the music starts again. The conductor usually puts his hands down by his sides when the piece is over.

Avoid loud talking or yelling on the way out of the hall or lobby area. This is the moment when your teachers and the ushers need your attention most. Watch and listen!



Meet the Orchestra

The largest group of musicians that performs together is called an orchestra.
Click [here](#) to watch the Evansville Philharmonic Orchestra.

Orchestras can sometimes have over 100 musicians playing together at one time, so it is important to have one leader who can help make sure that they all play together. The leader is called a conductor.



Meet the Conductor

What does a conductor do?

Because orchestra music involves so many players, a leader is required. This is the job of the conductor. The conductor stands on a raised platform so that he or she can be seen by the whole orchestra. The most obvious function of the conductor is to set the tempo, or speed, of the music and beat the time, however, the conductor does much more than that! The conductor's greatest responsibility is to interpret the music.



The conductor's facial expressions and body language signal what mood or emotion they would like the musicians to convey. In this way, the conductor makes sure the orchestra expresses the musical feelings that the composer put into the piece of music.

Conductors use their faces, hands, and bodies to communicate with the musicians. Conductors use a white stick called a baton to make their movements more visible to the musicians.

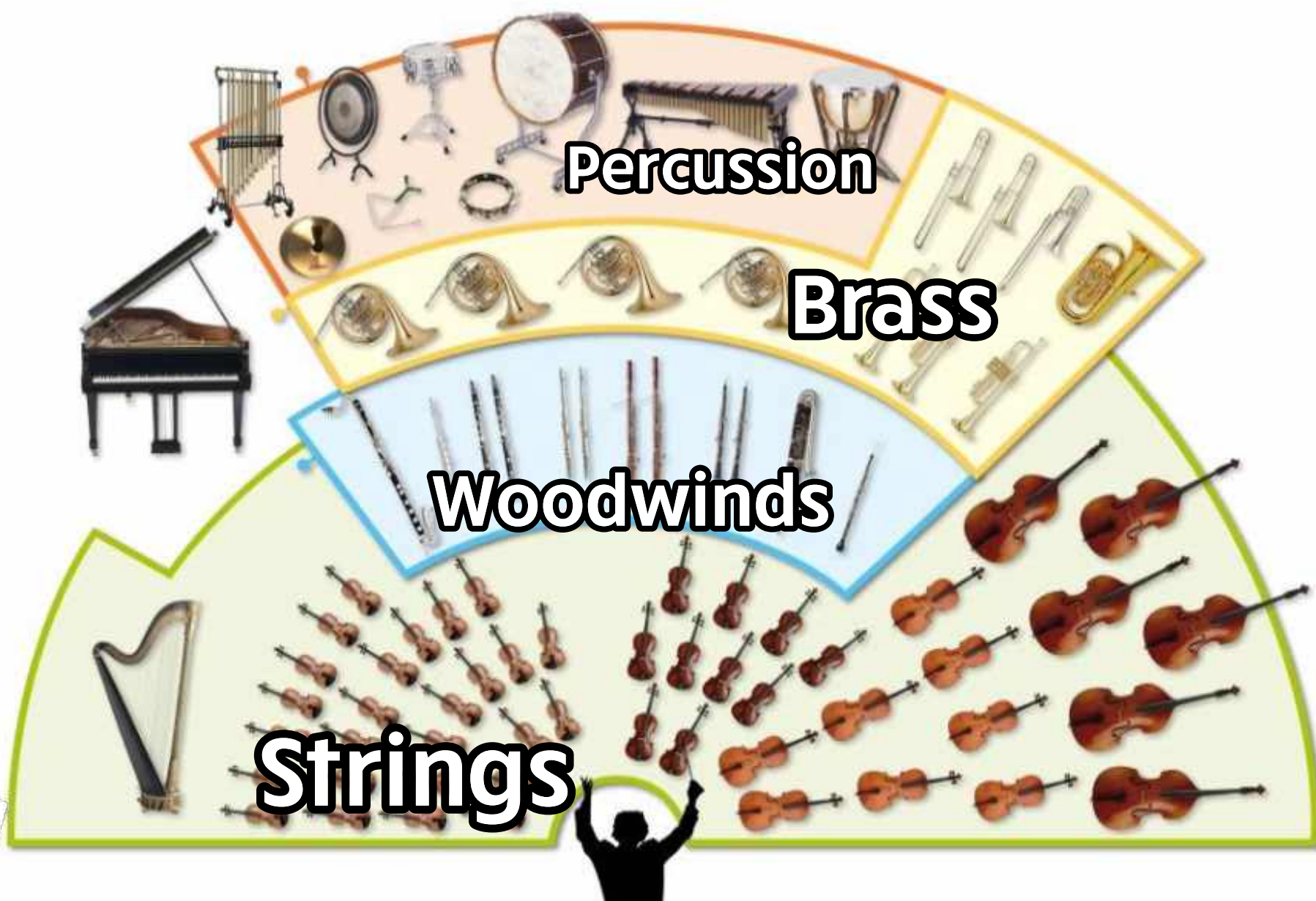


**Roger Kalia
EP Conductor**



The Instruments

The Evansville Philharmonic Orchestra is made up of different families of instruments -- playing together on a variety of musical instruments. They are divided into four different sections (string, woodwind, brass and percussion) but they are united in one common goal: **making music together.**



Strings

The four main members of the string family that belong in the orchestra are the violin, viola, cello and double bass. The harp is also a member of the string family.

The instruments in the string family are made out of wood and are hollow in the center.

Instruments of the String Family are played by drawing a bow across the strings.

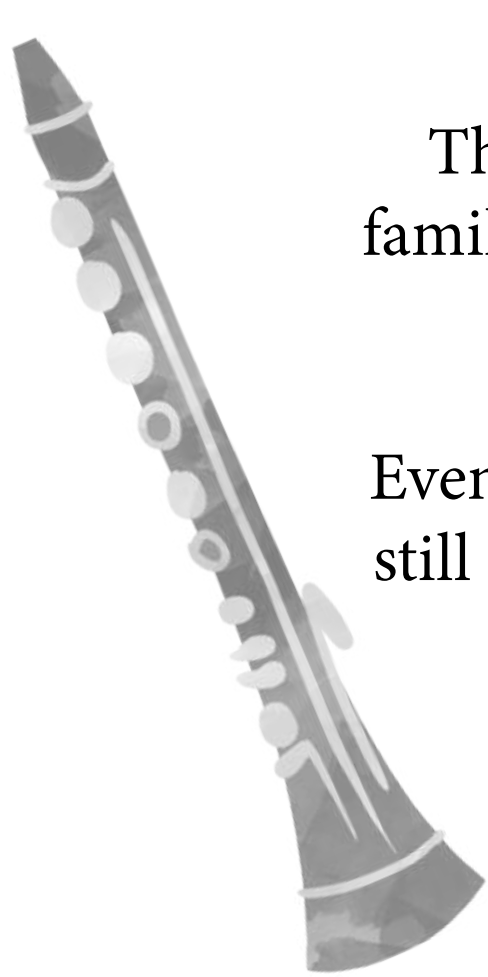


Timothy and Nikki Chooi

Woodwinds

The four main members of the woodwind family which are found in the orchestra are the flute, oboe, clarinet, and bassoon.

Even though flutes are made of metal, they are still considered a part of the woodwind family



Woodwind instruments consist of a cylindrical tube with holes, which the player uses to change the pitch.

Because woodwinds can play lots of fast notes, you can often hear them in music for cartoons!



Emily Cook,
Principal Clarinet
of EP

Brass

Members of the Brass family include the trumpet, trombone, French horn, and tuba.



Brass instruments are the loudest, so you'll see them at the back of the orchestra.



To create a sound on a brass instrument, the player blows into a mouthpiece while buzzing their lips.



Wynton Marsalis

Percussion

The percussion family is the largest family of instruments!



The family includes any instrument that produces sound by being hit, scraped or shaken.

The percussion instruments help the orchestra stay on beat and in time!



Some of the percussion instruments you'll hear most frequently in the orchestra are the timpani, snare drum, cymbals, bass drum, triangle, and xylophone.

INSTRUMENTS OF THE ORCHESTRA: STUDENT ACTIVITY SHEET

NAME:

DATE:

There are FOUR families of instruments in the orchestra. In some ways they are similar and in some ways they are different!

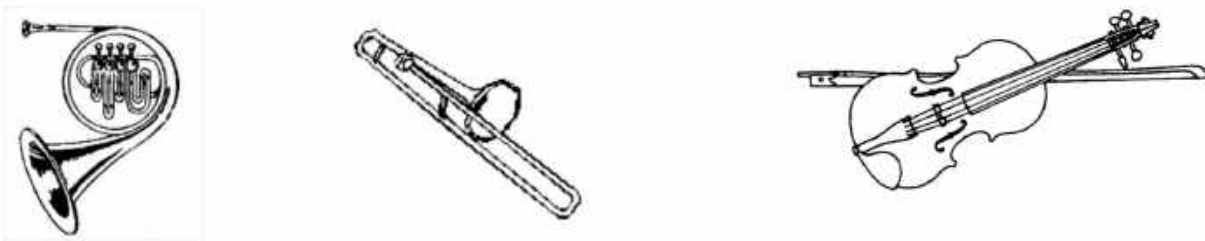
STRINGS: these have strings that are bowed and plucked

BRASS: these are made of brass and are blown through a mouthpiece

WOODWINDS: these are blown through a reed (except flutes)

PERCUSSION: these are hit

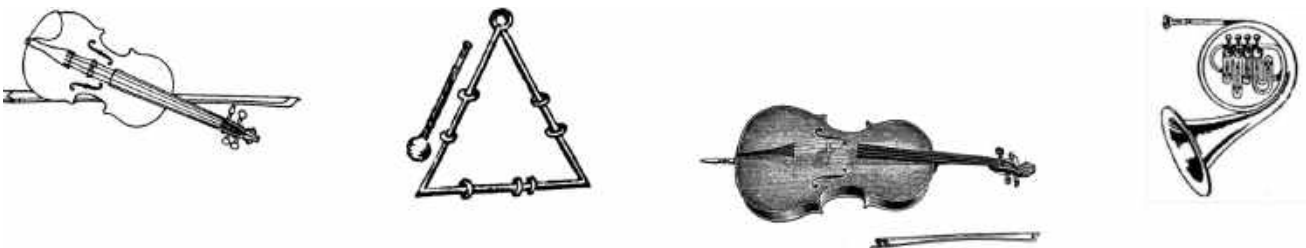
1) CIRCLE the instrument that does not belong in the group. Explain why.



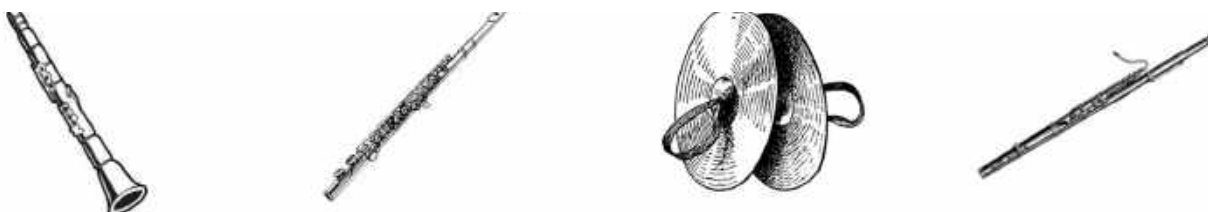
2) Circle TWO instruments that are HIT (percussion).



3) Circle TWO instruments that are played with a BOW (strings).



4) CIRCLE the instrument that does not belong in the group. Explain why.



FUN PANTOMIME: Now pick an instrument on this worksheet and show your teacher, parent or class how it should be played!

Name: _____ Class: _____

String Instruments

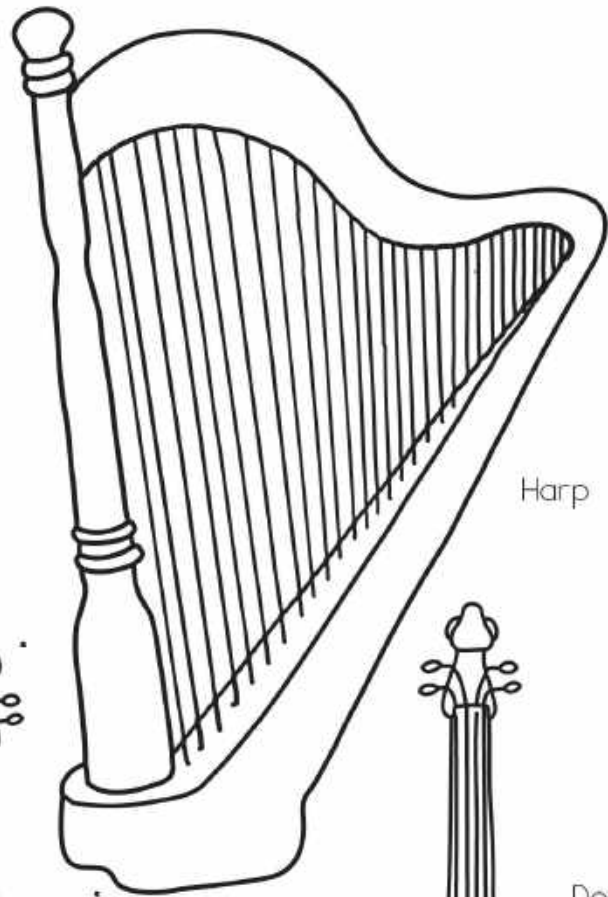
Violin



Viola

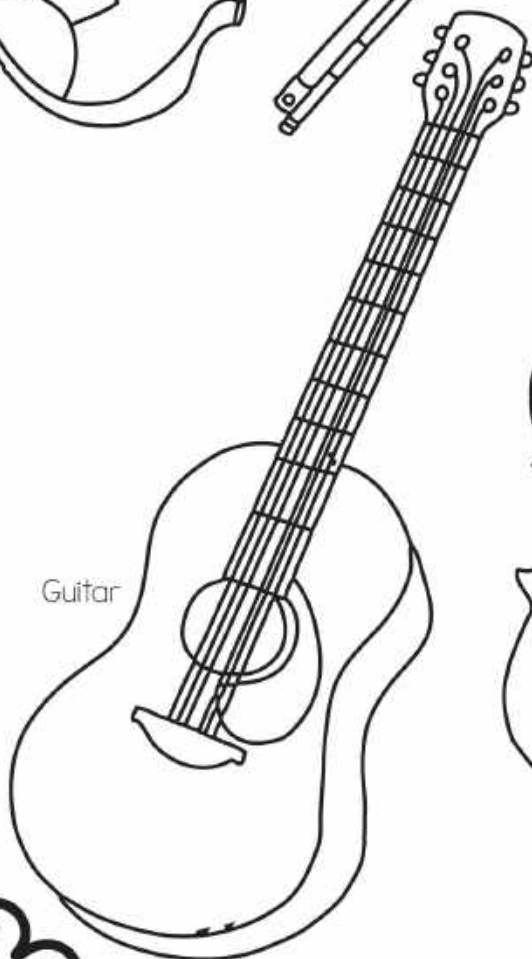


Harp

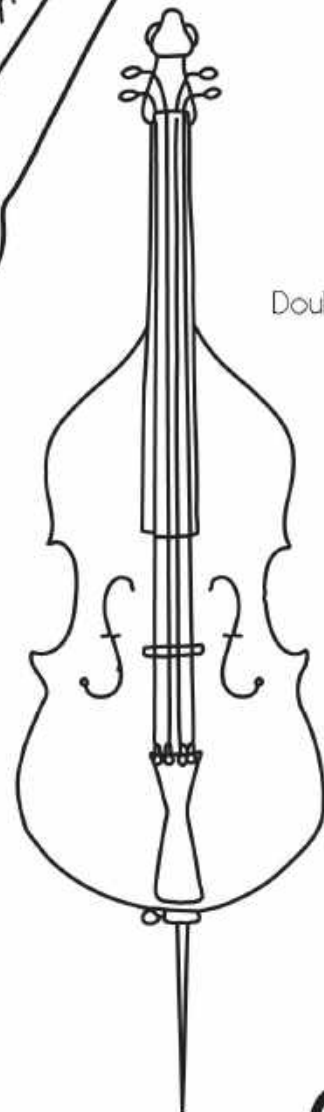


Double Bass

Guitar

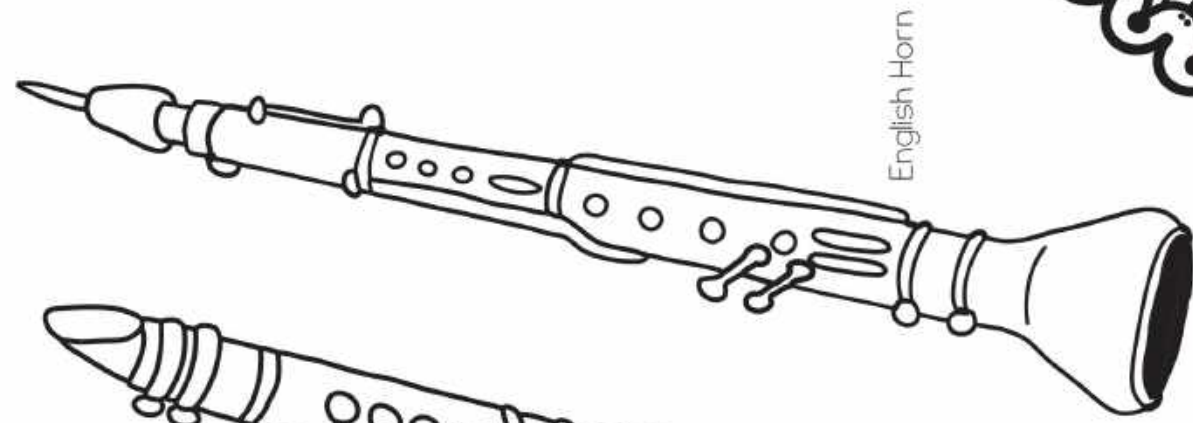
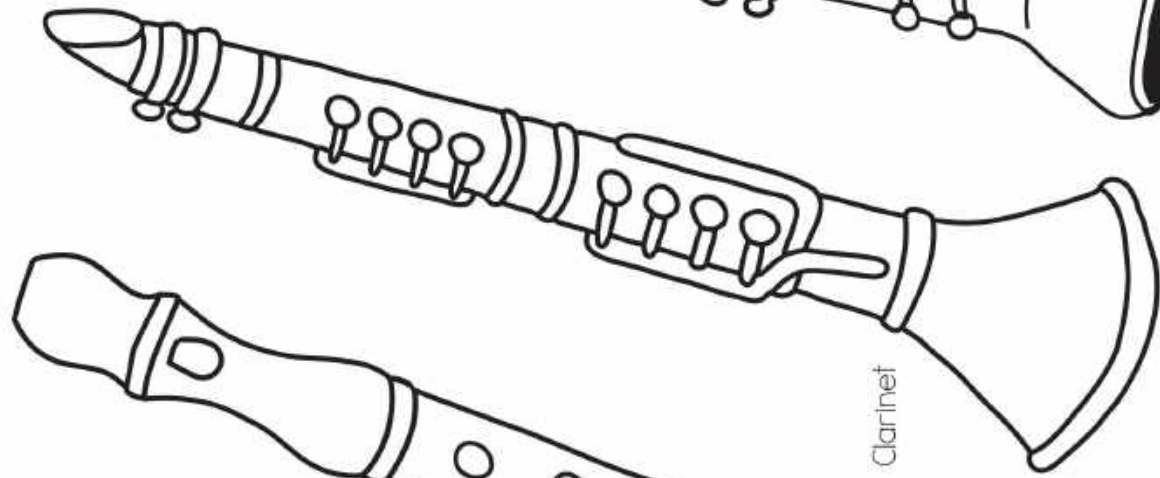
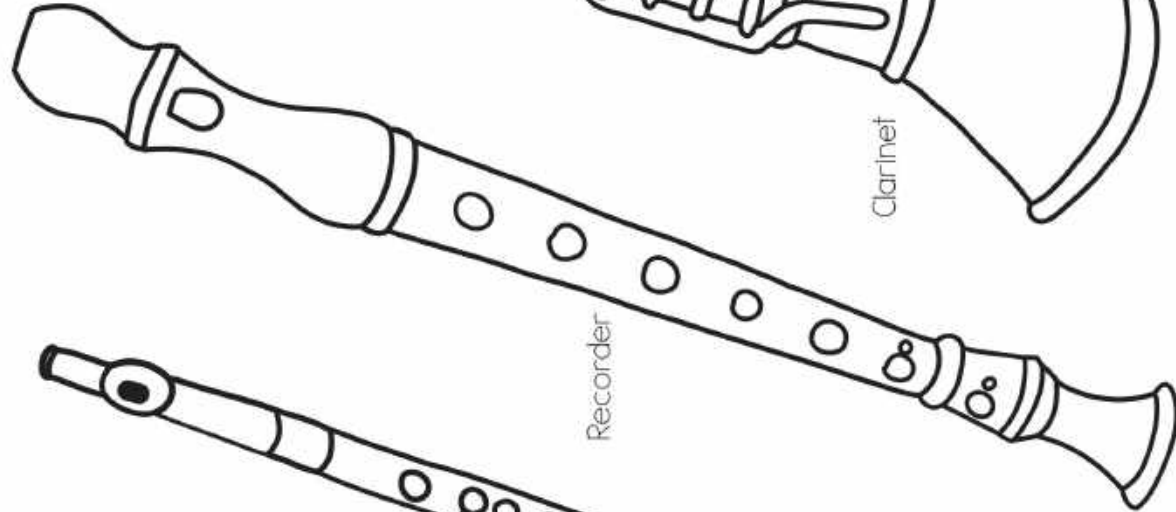
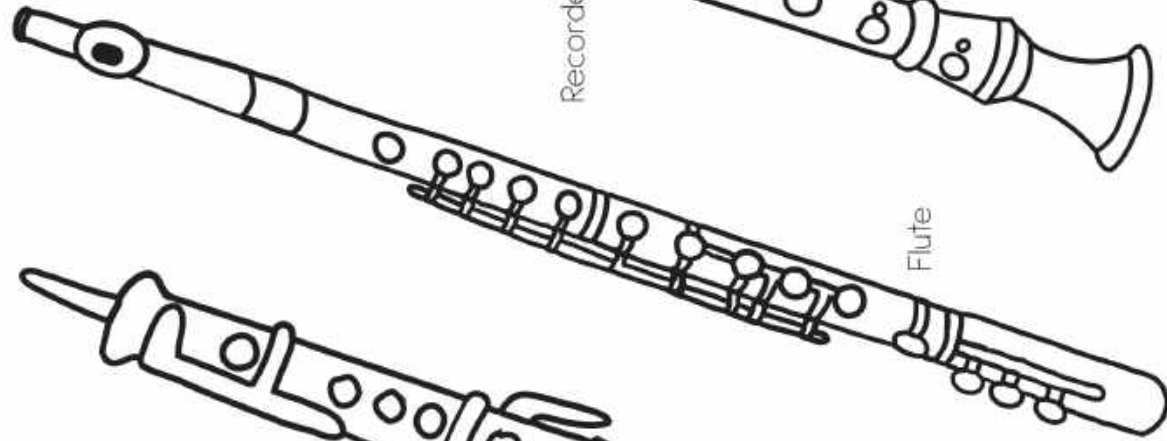
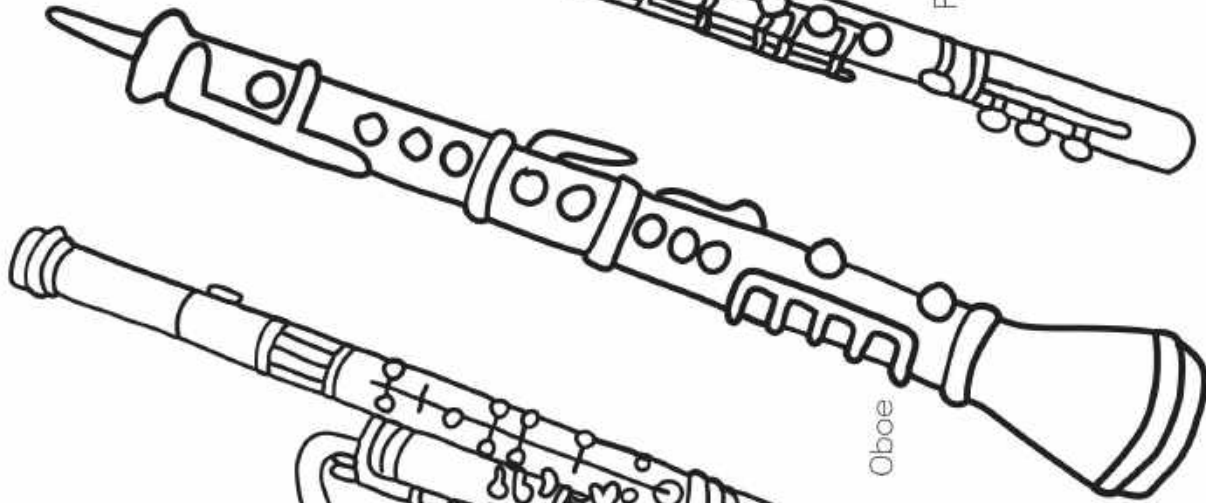
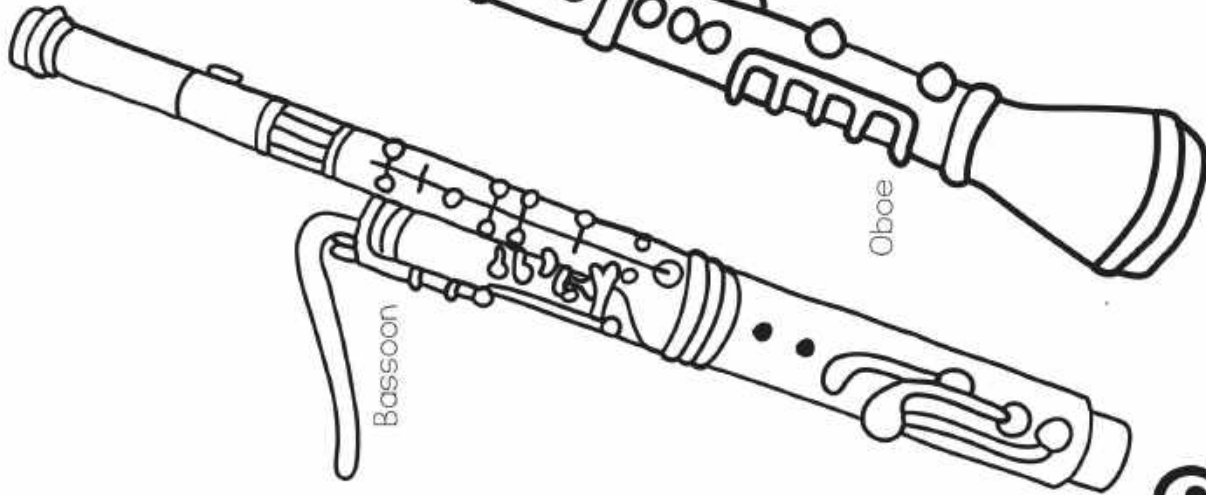


Cello



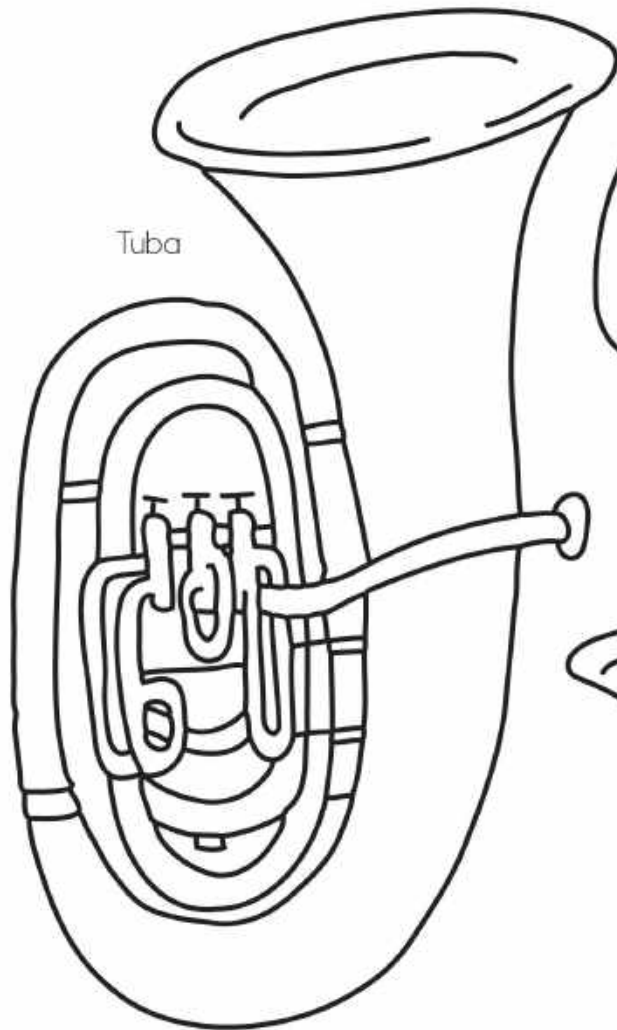
Name: _____ Class: _____

Woodwind Instruments

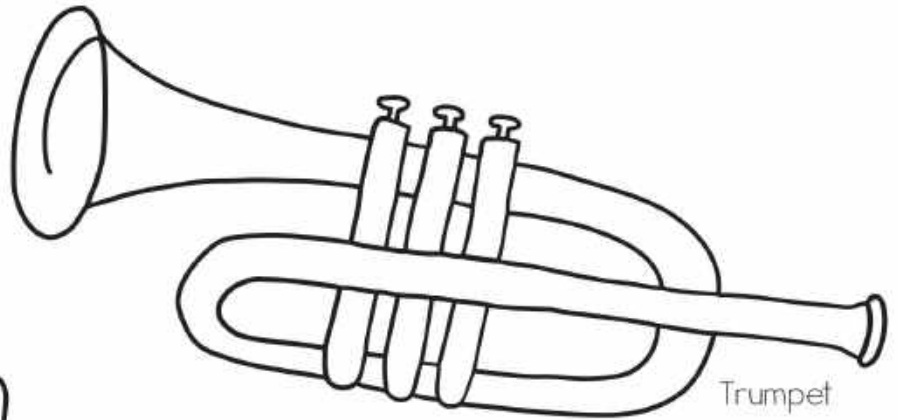


Name: _____ Class: _____

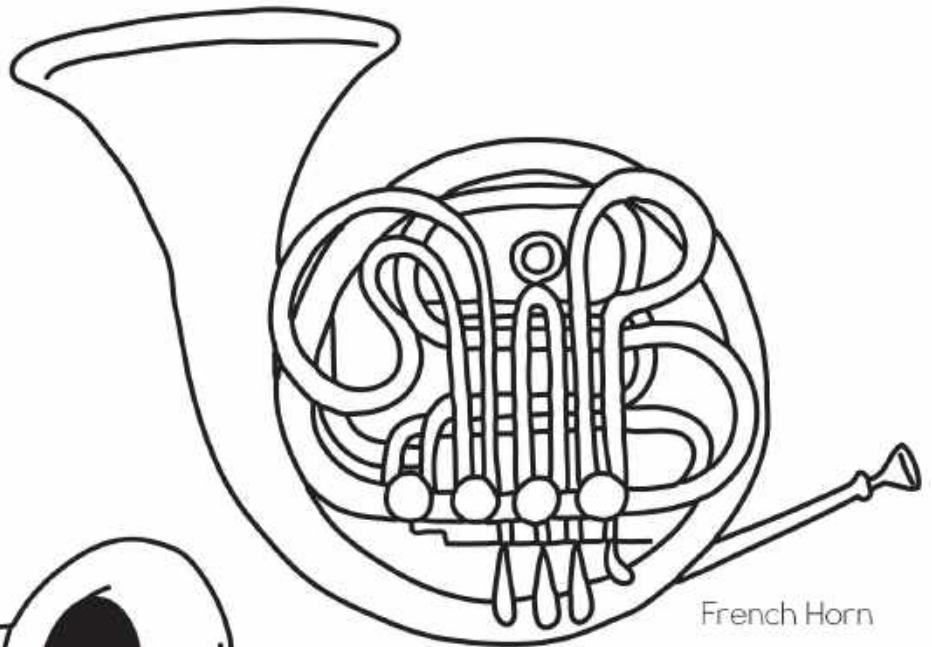
Brass Instruments



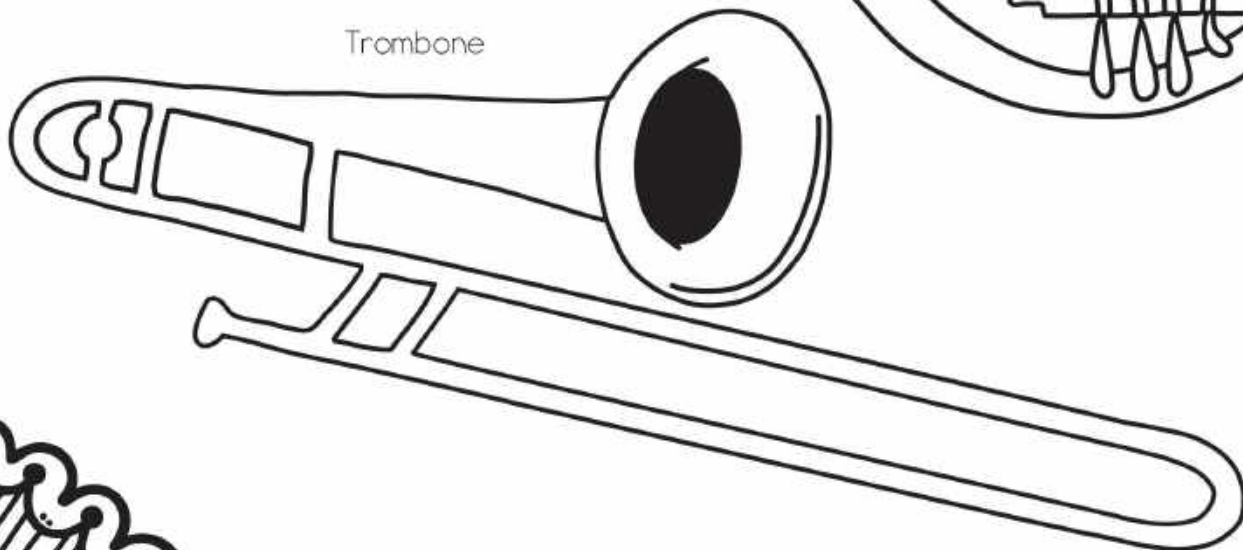
Tuba



Trumpet



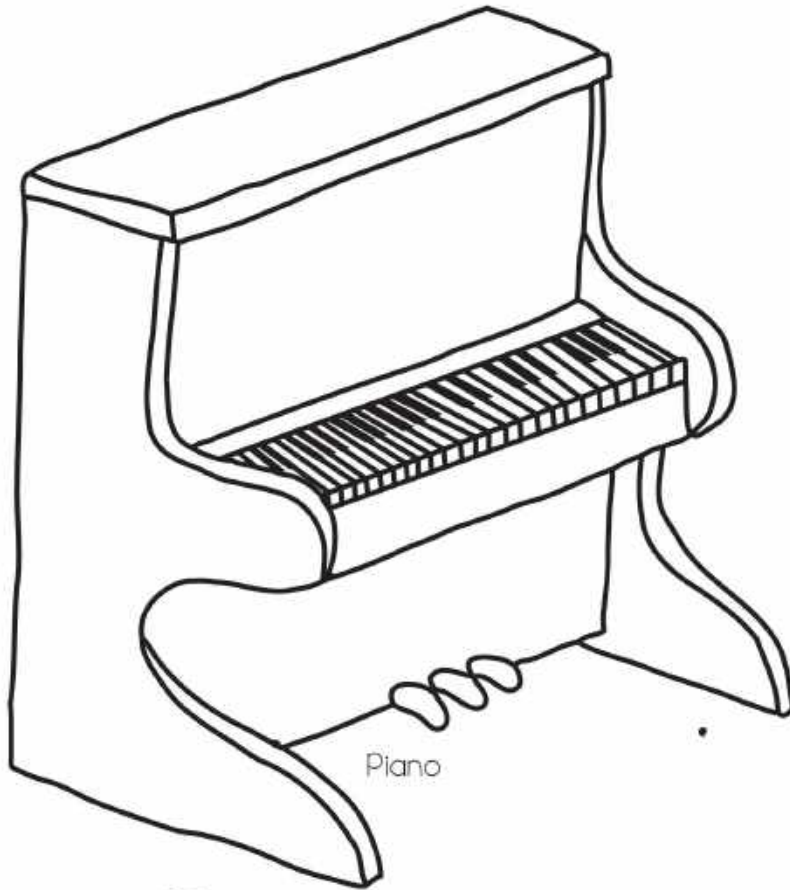
French Horn



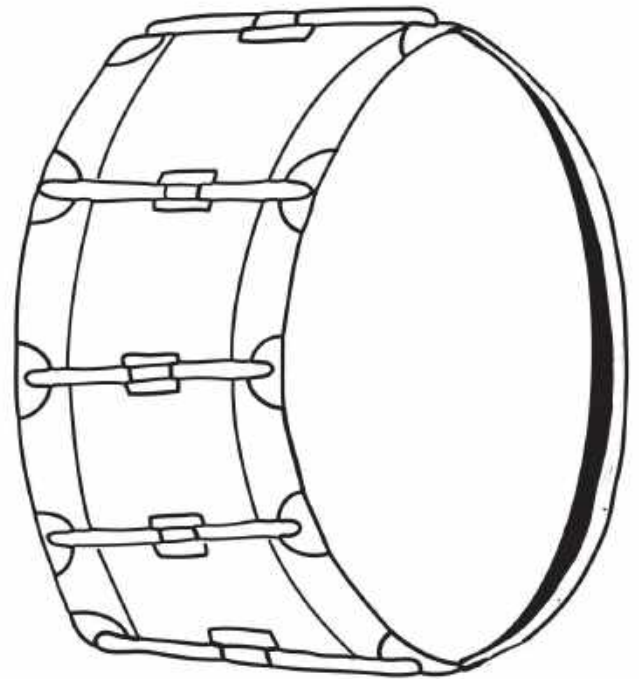
Trombone

Name: _____ Class: _____

Percussion Instruments



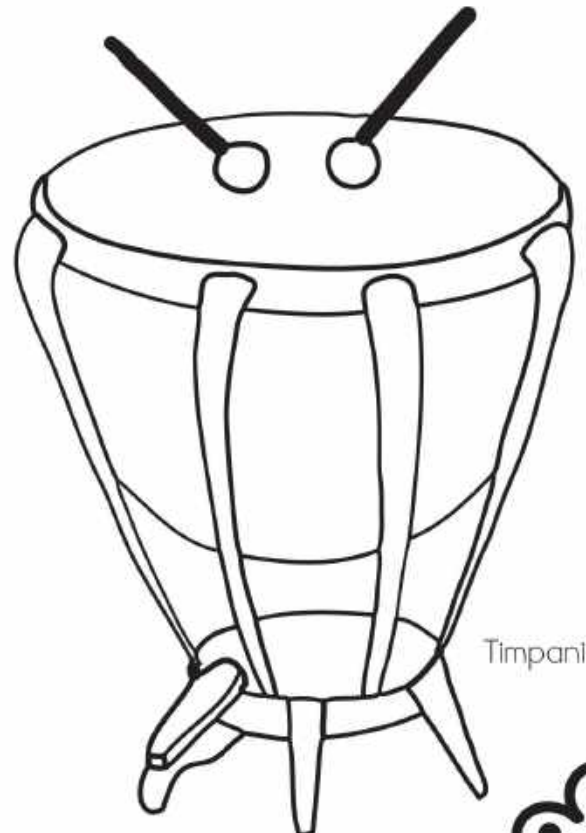
Piano



Bass Drum



Snare Drum



Timpani

The Evansville Philharmonic Orchestra Presents



Musical Passport *Roger Kalia, conductor*

The Cowboys: Overture by John Williams

Radetzky March by Johann Strauss

Selections from Coco by Michael Giacchino

Ritual Fire Dance by Manuel de Falla

Ram Tori Maya by Reena Esmail

Laideronnette from Mother Goose Suite by Maurice Ravel

“How Far I’ll Go” from Moana by Lin-Manuel Miranda arr. Campbell

Black Panther Suite by Ludwig Goransson arr. Sheehan

Great Gate of Kiev from Pictures at an Exhibition by Modest Mussorgsky



We're Going On A Trip!

Pretend Passport Printables

You will need:

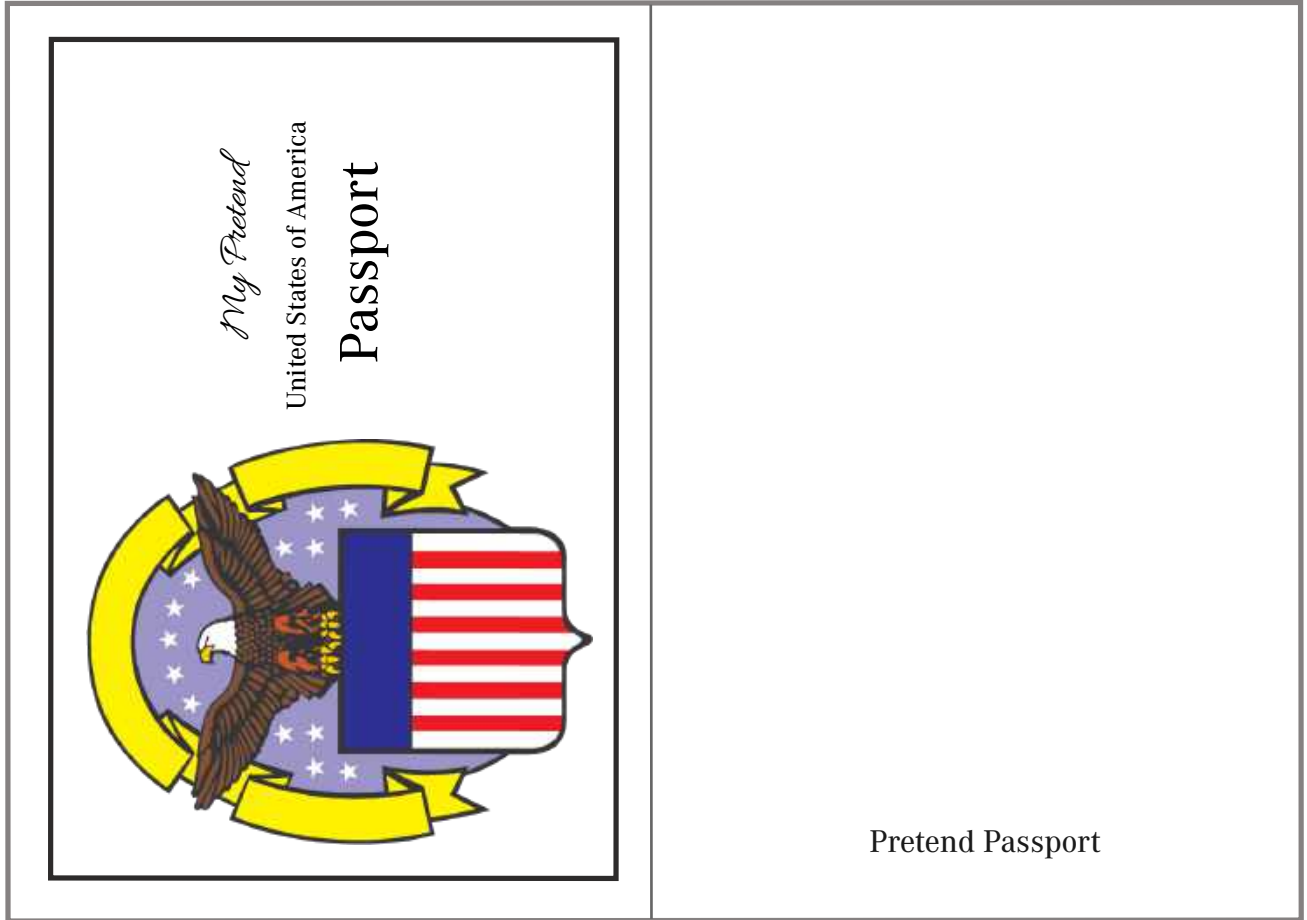
- Scissors or paper cutter
 - Stapler
 - Double-stick tape or glue stick
 - Color printer
 - Heavyweight paper for the cover, and lighter weight paper for inside pages
1. Cut out the Cover, Inside Cover, First Page, and Following Pages (see below).
 2. Double-stick tape or glue the Inside Cover to the back side of the Cover, matching up the middle lines on both sides.
 3. Double-stick tape or glue the First Page to the back side of one set of Inside Pages.
 4. Double-stick tape or glue one set of Inside Pages to another set of Inside Pages.
 5. Assemble Pretend Passport:
 - a. Lay Cover/Inside Cover on a table so that the Cover is facing down.
 - b. Place the First Page/Inside Page set down on top of it, so that the First Page is facing down. The Name/Photo side should be on top of the Eagle side.
 - c. Place the Inside Pages set on top of the stack.
 - d. Matching the middle lines on all pages, staple together.
 - e. Fold in half and trim inside pages if necessary. Your Pretend Passport is ready!
 6. Use stickers or rubber stamps each time you visit a different "country." See blog post [where you found these printables for ideas!](#)



Cover



Inside Cover



First Page

Entries Entrées/Entradas	Visas	Departures Sorties/Salidas

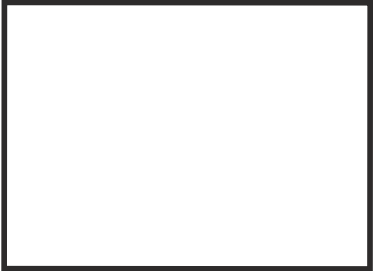
MY LAST NAME

MY FIRST NAMES

MY COUNTRY OF ORIGIN

MY BIRTH DATE

CITY & STATE OF MY BIRTH



MY PHOTO

Inside Pages

Entries Entrées/Entradas	Visas	Departures Sorties/Salidas

Entries Entrées/Entradas	Visas	Departures Sorties/Salidas

Inside Pages

Entries Entrées/Entradas	Visas	Departures Sorties/Salidas

Entries Entrées/Entradas	Visas	Departures Sorties/Salidas



Austria

Dynamics in Radetzky March by Johann Strauss, Sr.

Difficulty: Easy



Johann Strauss was a celebrated Viennese composer and conductor of waltzes, polkas, and other "light" music.

Radetzky March

Strauss composed the March to celebrate the city of Vienna in 1848. Today, it is now referred to as the unofficial anthem of Austria.



Each year, the Vienna Philharmonic performs the march at its New Year's Day concert. As part of the tradition, the audience energetically claps on the strong beats of the main strain. You can watch this year's performance [here](#)!

You may notice the audience clapping, but at different levels of volume.

What are *dynamics*?

In music, **dynamics** refer to the volume or loudness and softness of a sound.

Forte means loud.

Piano means soft.

Gradual dynamics are known as **crescendos** (getting louder) and **decrescendos** (getting softer). Sudden changes are called **subito**!

Name	Letters	Level
<i>fortississimo</i>	<i>fff</i>	very very loud
<i>fortissimo</i>	<i>ff</i>	very loud
<i>forte</i>	<i>f</i>	loud
<i>mezzo-forte</i>	<i>mf</i>	moderately loud
<i>mezzo-piano</i>	<i>mp</i>	moderately quiet
<i>piano</i>	<i>p</i>	quiet
<i>pianissimo</i>	<i>pp</i>	very quiet

Dynamic Detectives Game

Before: Review the definitions of forte (loud volume) and piano (quiet volume).

1. Practice singing a short phrase together using different volumes (e.g., “I am singing softly” sung piano).
2. Have one student hide an object in the classroom while another student (the seeker) closes his or her eyes. The rest of the class should watch where the object is being hidden.
3. The class helps the seeker find the object by using their voices. You may use a known song, such “Where is Thumbkin?” but replace “Thumbkin” with the name of the object (e.g. Rosin, Baton, Metronome, etc.) When the seeker finds the object, he/she sings “Here it is.”

*Let’s all help the seeker find the hidden object, by using our voices.
When the seeker gets close to the object, we will sing **forte**.
When the seeker gets further away from the object, we will sing **piano**.*

4. Students take turns as the seeker and the hider.

Game from Carnegie Hall





Polynesia

Moana: How Far I'll Go

Lyrics and Analysis



Difficulty: Medium

Polynesia

Polynesia is not just one country, but a vast group of many beautiful islands in the central and south **Pacific Ocean**. These islands include **Hawai'i, Samoa, Tonga, Tahiti, New Zealand (Aotearoa)**, and many more! The people who live there share similar languages, traditions, and cultures, and they are known as **Polynesians**.

Polynesians are amazing explorers! Long ago—before there were maps or GPS—they sailed thousands of miles across the ocean using just the stars, wind, and ocean waves to guide them. They built strong canoes called **waka** or **vaka**, and navigated to new islands like Hawai'i and New Zealand.

Even though these islands are far apart, the people share a deep connection and passed down their knowledge through stories, songs, and traditions.

Polynesian art is full of symbols, patterns, and nature. Some special kinds of art include:

Tapa cloth – made from tree bark and decorated with stamps and patterns.

Tattooing – traditional tattoos tell a person's story, family, or role in the community.

Carvings – wood and stone carvings often show animals, ancestors, or gods.

Polynesian art often connects to their spiritual beliefs and their love of nature.

Polynesian music emphasizes rhythm, storytelling, and dance. Traditional instruments found in Polynesia include:

Pahu – a large drum made from a hollowed-out tree and sharkskin.

Ukulele – a small string instrument from Hawai'i.

Ipu – percussion instrument that is made from a gourd.

Music is used in ceremonies, celebrations, and to tell stories. Dance styles like **hula** (Hawai'i) or **siva** (Samoa) use hand and body movements to show the meaning of the songs.

Polynesian culture values family, respect, nature, and storytelling. Some important cultural traditions include:

Lū'au – a Hawaiian feast with food, music, and hula dancing.

Kava ceremonies – a traditional drink shared in Samoa, Tonga, and Fiji during important gatherings.

Oral history – stories passed down by elders to keep traditions alive.

Mana – the idea of spiritual power found in people, nature, and objects.

Many Polynesian people speak their **native languages** along with **English** or **French**, depending on the island.



Lin-Manuel Miranda



Lin-Manuel Miranda (born January 16, 1980, New York, New York, U.S.) is an American actor, composer, lyricist, and writer who created and starred in stage productions that blended modern musical forms with classic musical theatre. Perhaps his best-known work is ***Hamilton***, a hip-hop musical about Alexander Hamilton.

Miranda later contributed to the soundtrack for the Disney animated film ***Moana*** (2016), and he earned an Academy Award nomination—his first—for the song “How Far I’ll Go.” He has received numerous accolades including a Pulitzer Prize for Drama, three Tony Awards, two Laurence Olivier Awards, two Emmy Awards, and five Grammy Awards, along with nominations for two Academy Awards. He received the Kennedy Center Honor in 2018.



How Far I'll Go

How Far I'll Go is a great example of a Disney formula for songwriting known as an “**I Want Song**”

These songs set up the central character and protagonist's journey while communicating their motivations and desires.

For instance, **Simba wants to be King** and **Ariel wants to be part of your world**

In this case, **Moana wants to leave the island to explore.**

This desire, however, creates internal conflict. Moana has responsibilities and wants to help her father, the Chief Tui, lead their people

The central focus in the song *How Far I'll Go* is Moana's struggle with the irresistible impulse to explore beyond the reef but also her genuine love for and duty to her island, family, and people.





Vocabulary

Alliteration
Key
Modulation

Alliteration

Alliteration is when two or more words in a sentence or lyrics in a song share the first consonant sound

Example: Turn I Take, every Trail I Track; Shines on the Sea

Key

The **key** of a piece of music or song refers to its collection of **main notes, scales, and chords**. The key serves as "home base".

[Click to Hear Happy Birthday in 12 Keys](#)

Modulation

A **modulation** occurs when a song or piece of music **changes key**

In **How Far I'll Go**, the **song modulates** several times to **different keys**



How Keys and Modulations Amplify Moana's Lyrics

Key changes in *How Far I'll Go* symbolize and reflect significant shifts or changes in Moana's feelings and emotions

The key change coincides with Moana's first time venturing on the ocean marking a **turning point** in her quest.

How Far I'll Go begins in **E Major**

Modulates to **F Major**

Finally, ends in **C Major**

(get it....sea major ;))

E Major

How Far I'll Go begins in the key of E Major. At times, however, there are important "wrong" notes that occur outside the key of E Major.

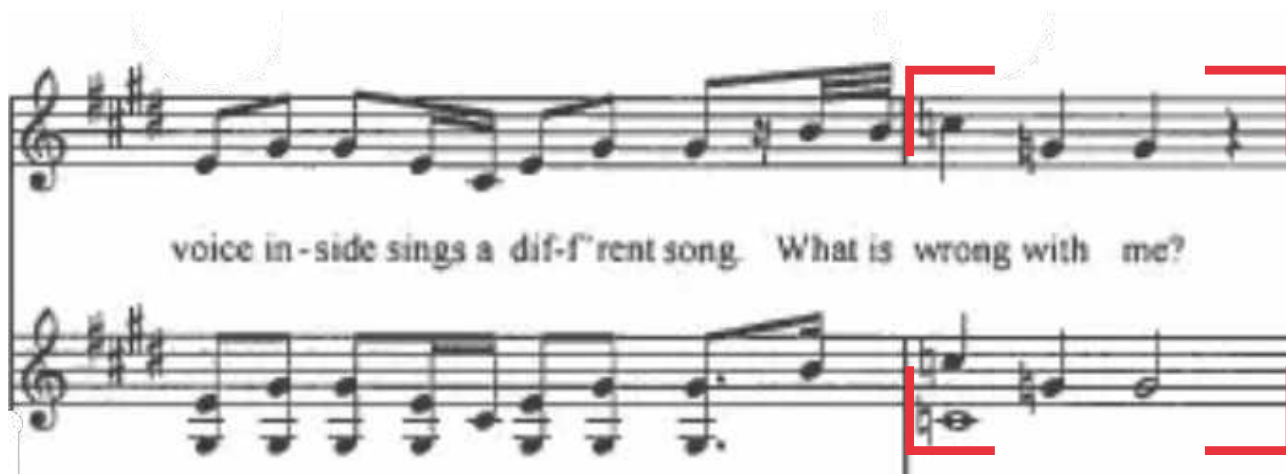
These "wrong notes" eventually become "right notes" when Moana modulates keys



"Wrong" Notes

The "wrong notes", notes outside the key of E Major, occur on the lyrics: **Where I long to *Be** and **What is *wrong *with *me.**

[Click to Hear the "Wrong Notes"](#)



Why would the songwriter choose these lyrics to have the "wrong" notes?

In the beginning of "**How Far I'll Go**", the melody sometimes leans into notes that sound unexpected or slightly "off" (especially compared to typical Disney ballads). These "wrong" or unstable-sounding notes create a **feeling of tension or discomfort.**

Why do that?

Moana feels pulled in two directions: Stay on the island and follow what's expected **or** follow her heart and explore the ocean.

Those "wrong" notes match Moana's feelings. The music mirrors her dilemma and inner struggle. Moana wants more, but she's still unsure. It's not until later in the song (and in the movie) that the melody becomes more confident and resolved, just like Moana herself.



Alliteration

The influence of rap and hip-hop music on Lin-Manuel Miranda's composition is heard with his use of alliteration in the lyrics.

For example, the lyrics "Every turn I take, every trail I track" features the repetition of the "t" sound at the beginning of "turn," "trail," and "track," creating an alliterative effect. Read for more information about alliteration from **BBC's Bitesize**:

Alliteration can build a mood or set the scene depending on the letters that are used:

- The gentle 'w' sounds in "whispering wind" create a soft and airy mood.
- The harsh 'r' sounds in "raging river rapids" help the reader to imagine the force of the water.

Fox in Socks by Dr. Seuss

"Fox in socks, our game is done, sir. / Thank you for a lot of fun, sir." and "Through three cheese trees three free fleas flew."

Dr. Seuss is a master of alliteration and tongue-twisters! The repeated "f" and "s" sounds make reading aloud funny and challenging.

Alliteration can also be used to capture the reader's attention and reinforce a point.

- 'The bass notes boomed into his very bones.' In this example, the repetition of the letter 'b' reflects the sound of the bass and emphasizes the volume of the music.
- Spinning Dry by Denise Rodgers: *If I had a choice when it's time to get clean/I'd like to jump into our washing machine/for sudsing and soaking and rolling and churning/and bobbing and bubbling and twisting and turning*
- Alliteration is used in the title of F. Scott Fitzgerald's novel *The Great Gatsby*. The repetition of the 'g' sound in 'great' and 'Gatsby' makes the title more memorable and emphasizes how important and 'great' the character is.

Lots of fictional characters also have alliterative names to make them stand out and more memorable: **Mickey Mouse, Donald Duck, Spongebob Squarepants, Fred Flinstone.**



How Far I'll Go

by Lin-Manuel Miranda

I've been staring at the edge of the water
'Long as I can remember, never really knowing why
I wish I could be the perfect daughter
But I come back to the water, no matter how hard I try

Every turn I take, every trail I track
Every path I make, every road leads back
To the place I know, where I cannot go, where I long to be

See the line where the sky meets the sea? It calls me
And no one knows, how far it goes
If the wind in my sail on the sea stays behind me
One day I'll know
If I go, there's just no telling how far I'll go

I know everybody on this island seems so happy, on this island
Everything is by design
I know everybody on this island has a role on this island
So maybe I can roll with mine

I can lead with pride, I can make us strong
I'll be satisfied if I play along
But the voice inside sings a different song
What is wrong with me?

See the light as it shines on the sea? It's blinding
But no one knows, how deep it goes
And it seems like it's calling out to me, so come find me
And let me know
What's beyond that line? Will I cross that line?
The line where the sky meets the sea? It calls me
And no one knows, how far it goes
If the wind in my sail on the sea stays behind me
One day I'll know
How far I'll go

[Click to
Sing-Along](#)



Name _____

Alliteration

Alliteration is a poetic technique in which the beginning sound is repeated in words for effect. Tongue twisters often use alliteration to create catchy phrases. Notice the effect of alliteration as you try to say the following tongue twisters:

*Six silly sailors swam south.
Bobby bought a bunch of brown bananas.*

Alliteration Practice

Underline the alliterative consonants in the following sentences.

Example: Snakes glither on the sidewalk.

1. The wind whistled through the willows.
2. Magic markers can make masterpieces.
3. Tommy tried to twist, but tumbled.
4. Greg grabbed the garnish from the graceful bowl.
5. Constance catered to her cat with catnip to keep it from kidnapping canaries.



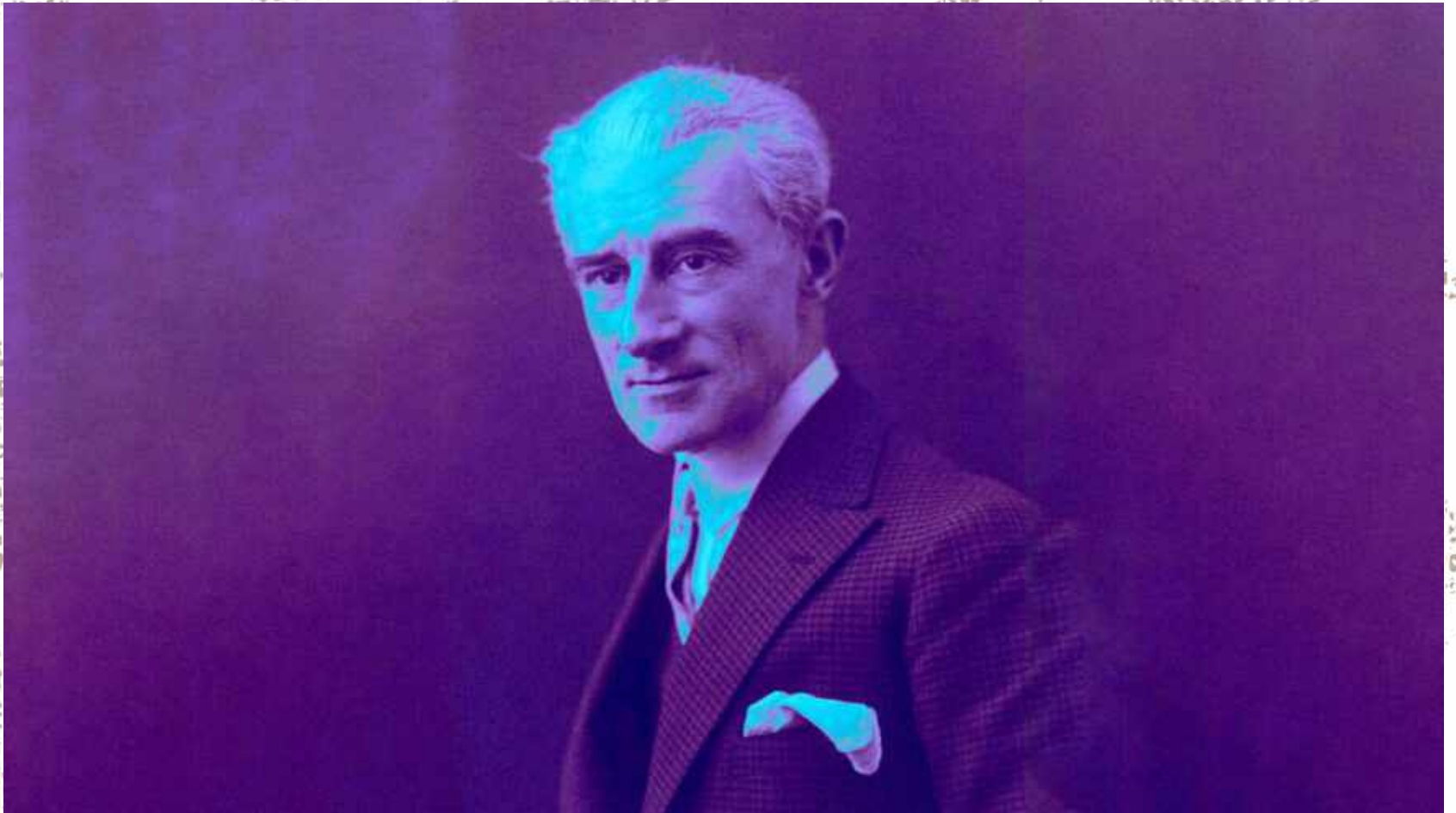
Use alliteration to finish the lines below.

1. People patiently _____
2. Roger ran _____
3. Six swimmers _____
4. Alan always _____
5. Kelly caught _____

Now, write five alliterative sentences of your own.

1. _____
2. _____
3. _____
4. _____
5. _____

Composer Spotlight: Maurice Ravel



Maurice Ravel

Difficulty: Medium

Biography

French composer, Maurice Ravel, was born in 1875 in a small town in France. From a young age, he showed a strong interest in music, especially the piano.

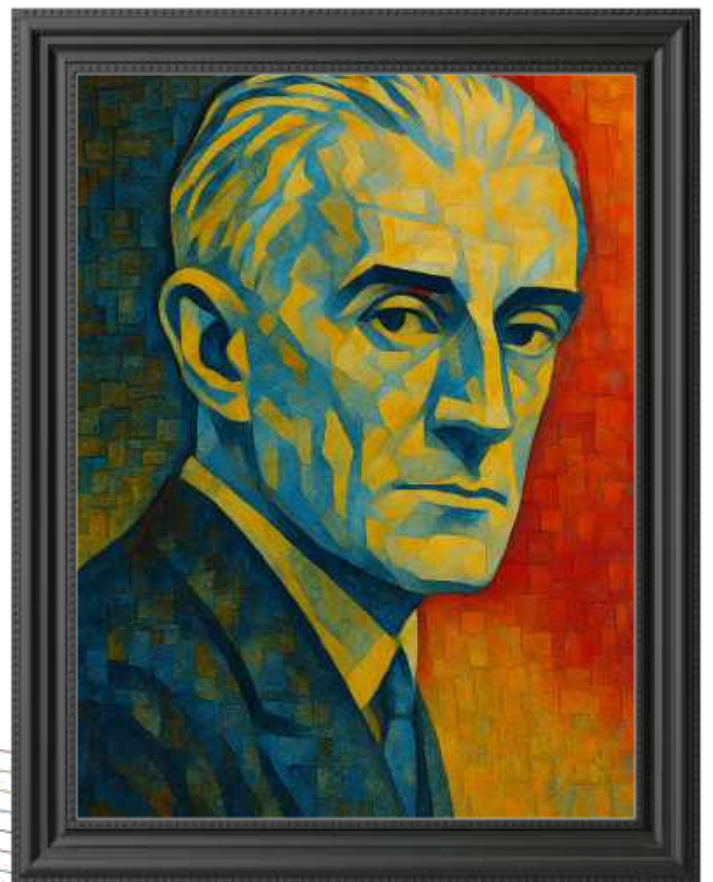
Ravel became known for his ability to compose music that was full of rich textures, colors, and atmosphere – similar to a painting! He carefully chose which instruments played each part so the music could sparkle, dance, or intrigue.

His compositional style is often called Impressionist, like the painters Claude Monet or Edgar Degas. Ravel, however, preferred to think of himself as a craftsman, or someone who carefully crafts each piece of music like a work of art.

One of Ravel's most famous compositions is "Boléro" (1928), a piece that repeats the same melody over and over, but it grows louder (crescendos) and more exciting with each repetition. It's simple but a masterful example of orchestration.

Ravel was also inspired by many cultures and musical traditions, including Spanish dances, American jazz, and even fairy tales. His music often tells a story or creates a mood, like in his ballet "Daphnis et Chloé" or the "Mother Goose Suite."

Today, Maurice Ravel is remembered as one of the greatest French composers, and his music continues to inspire musicians and listeners all over the world.





Laideronnette

Empress of the Pagoda

Mother Goose Suite

Laideronnette: Empress of the Pagoda from Ravel's **Mother Goose Suite** is a musical setting of a children's story called "The Green Serpent."

An empress (princess) is turned into a little ugly girl (*Laideronnette*) by a wicked witch.

The girl meets a green serpent, who was similarly cursed, and they travel to the Land of the Pagodas, where upon they have several adventures.

In the end, the serpent changes back into his original form – The King of the Pagodas. The girl also returns back to her beautiful Empress form, and the two wed.

This fairy tale is about inner beauty, overcoming adversity, and the power of love to break a curse and bring happiness



Ravel's compositional style and orchestration complements the story of the Empress with **bell-like timbres, jangling rhythms, and pentatonic scales.**

Instruments like the **piccolo, xylophone, celesta,** and **gong** transport the listener to East Asia. The unique timbres of the instruments grab our attention!



Laideronnette

Empress of the Pagoda

Mother Goose Suite

Vocabulary

Timbre

Orchestration

Pentatonic

Timbre (pronounced TAM -Brrrr) is a special word for the **uniqueness of a sound**.

Timbre is why a violin sounds different from a trombone. Why an aluminum baseball bat sounds different from a wooden bat when hitting a ball!

Orchestration refers to the selection and assignment of musical elements (melodies, harmonies, rhythms, etc.) to different instruments -- often creating unique timbres!

A **pentatonic** scale is a musical scale containing five notes within an octave. You can think of it like a 5-note, simplified version of a major or minor scale.



In **Laideronnette**, Ravel uses all of these elements (timbre, orchestration, and pentatonic melodies) to evoke the sounds of East Asia.

**Hear
Pentatonic
Scales**

Meet the Composer

Name:

Date:

Objectives: Students will read and answer questions about the life and music of Maurice Ravel.



1. Where was Maurice Ravel born?
2. What instrument did he show an interest in and learn to play?
3. Which piece of music is Ravel best known for?
4. Many refer to Ravel as an Impressionist. Why is that?
5. The selection and assignment of instruments to specific melodies, harmonies, or rhythms is known as :
6. The term for "uniqueness of sound" is _____.
7. Laideronnette features many unique instruments. Can you name a few?

Lesson: Meet the Composer Answer Key

Objectives:

Students will read and answer questions about the life and music of Maurice Ravel.

1. Where was Maurice Ravel born? **France**
2. What instrument did he play? **Piano**
3. Which piece of music is Ravel best known for? **Bolero**
4. Many refer to Ravel as an Impressionist. Why is that? **Ravel composed music that was full of rich textures, colors, and atmosphere – similar to a painting! His visual counterparts include Degas and Monet.**
5. The selection and assignment of instruments to specific melodies, harmonies, or rhythms is known as: **Orchestration**
6. The term for "uniqueness of sound" is **timbre**.
7. Laideronnette features many unique instruments. Can you name a few?
Piccolo, Xylophone, Celesta, Gong



Difficulty: Medium

Ukraine

Modest Mussorgsky's Great Gate of Kiev from *Pictures at an Exhibition*



Pictures at an Exhibition

Russian composer, Modest Mussorgsky, had many friends who were artists, poets, and writers. One such artist was the architect Victor Hartmann. In 1874, Mussorgsky organized an exhibit of Hartmann's work which included over 400 examples of his art. Mussorgsky was so moved by the exhibit that it inspired him to compose *Pictures at an Exhibition*.

The version of *Pictures* you'll hear at the Young People's Concert is an arrangement by Maurice Ravel.

Mussorgsky originally composed the work for solo piano which Ravel later orchestrated. *Pictures* consists of ten "sound paintings" -- the grandest of them being **The Great Gate of Kiev**.



Discussion

Describe and discuss an art exhibition. Have students describe where they have seen art exhibited -- malls, parks, galleries, museums and what they have seen -- paintings, pottery, sculpture. Tell the students they will be looking at a painting in a special way, through the eyes of a musical composer.

Great Gate of Kiev

In 1866, Tsar Alexander II held a competition to design a great gate to celebrate the city of Kiev. Victor Hartmann (Mussorgsky's artist friend) created the winning design for the competition -- an elaborate gate with a dome in the shape of a soldier's helmet. The design included stone walls, a small chapel, an enormous arch resting on stone pillars, and a Russian eagle at the top.



Plan for a City Gate in
Kiev

Victor Hartmann
(1834-1874)

The Great Gate of Kiev, the tenth "sound painting" in *Pictures at an Exhibition*, is based on Hartmann's sketches. Mussorgsky's music sounds **majestic** suggesting both the immense stature of the gate and the brilliant procession passing through its arches.

A solemn secondary theme, played by the woodwinds, is based on a Russian Orthodox hymn-tune. Ringing with church bells and trumpets, **The Great Gate of Kiev** ends heroically and with grandeur.





Take a virtual museum tour

Visual art and music often go hand in hand. One can inspire the other, or they can tell similar stories. Many developments in art have corresponded with developments in music.

You can take a virtual tour in several of Ukraine's museums by following this link:
<https://museum-portal.com/en/museums>

Learn about the art, culture, science, and history of cities like Kyiv from the comfort of your school desk! The Museum Portal offers virtual tours in over 250 of Ukraine's cultural institutions.

My favorite is the National Art Museum of Ukraine in Kyiv!



UKRAINE



SAINT SOPHIA CATHEDRAL
KYIV, UKRAINE



Senegal

THE MUSIC OF BLACK PANTHER



Difficulty: Medium to Hard

BLACK PANTHER

The **orchestration**, or selection of instruments, of the musical score to Black Panther is unique from other superhero movies because it emphasizes drums.

Talking drums, found in West African countries like Senegal, are hour-glass shaped drums that are featured prominently in Black Panther's score.

Aptly named, **talking drums mimic the inflection and tone of the human voice**. They are able to raise and lower their pitch (the highness or lowness of a sound) just like someone's voice. By changing the pitch, the drummer can copy the rhythm or melody of spoken words.

A **leitmotif** (pronounced: light-mow-teef) is specific music associated with a character, location, or idea. You can think of it like a musical name tag. Whenever a character shows up, or something important happens to them, you'll hear their specific tune. It helps your brain recognize what's going on, even without words!

In ***Black Panther***, our hero T'Challa, has a special leitmotif. Trumpets and talking drums are designated as part of his leitmotif. Trumpets suggest heroism and royalty. It tells us that T'Challa is the rightful heir to the throne. Talking drums recall African and Wakandan culture. The rhythm in the talking drums even sounds like his name: *T'Challa*!



Hear
Talking Drums

T'Challa
Leitmotif

BLACK PANTHER

Before composing the musical score to *Black Panther*, composer **Ludwig Göransson** travelled to Senegal to immerse himself in the cultural and musical communities of the region. He spent time in the country and worked with African musicians, and even travelled with them on tour!

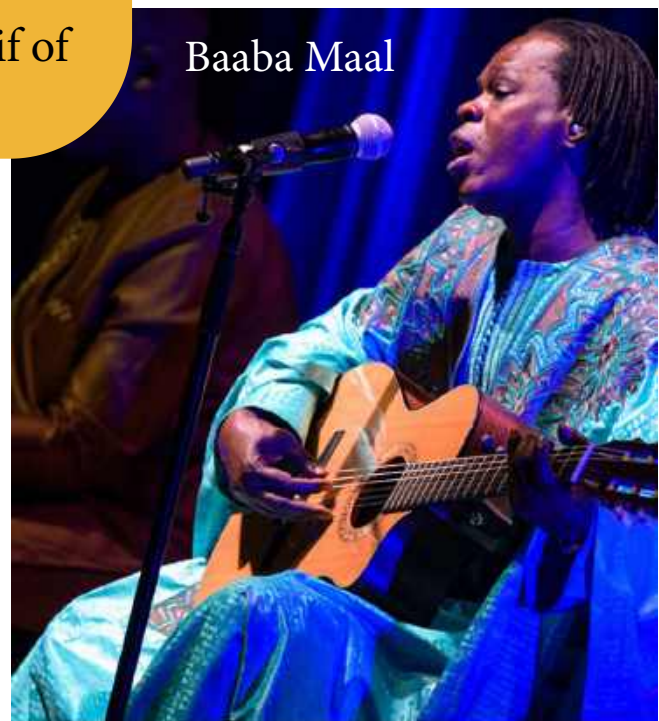
One of the Senegalese musicians Göransson toured with was **Baaba Maal**. He is known for his powerful voice and creates music that blends traditional African sounds with modern styles. Baaba Maal's voice is one of the first things you hear in the movie. His singing helps set the mood and make the world of Wakanda feel authentic and alive!



Hear
Wakanda

The video contains pictures and scenes from the movie. Baaba Maal's singing introduces us to the world of Wakanda.

At about 1 minute in, the music and leitmotif of our hero, T'Challa, can be heard.



ACTIVITY: MAKE YOUR OWN DRUM

Materials:

Small coffee can or ring-pull tin can

Balloon

Scissors

Glue

Paper

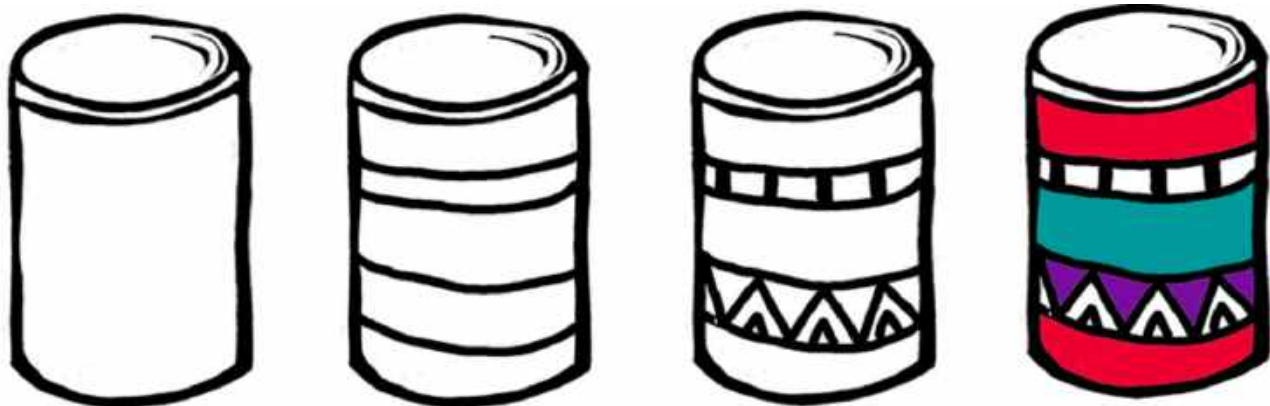
Paint, crayons, or markers

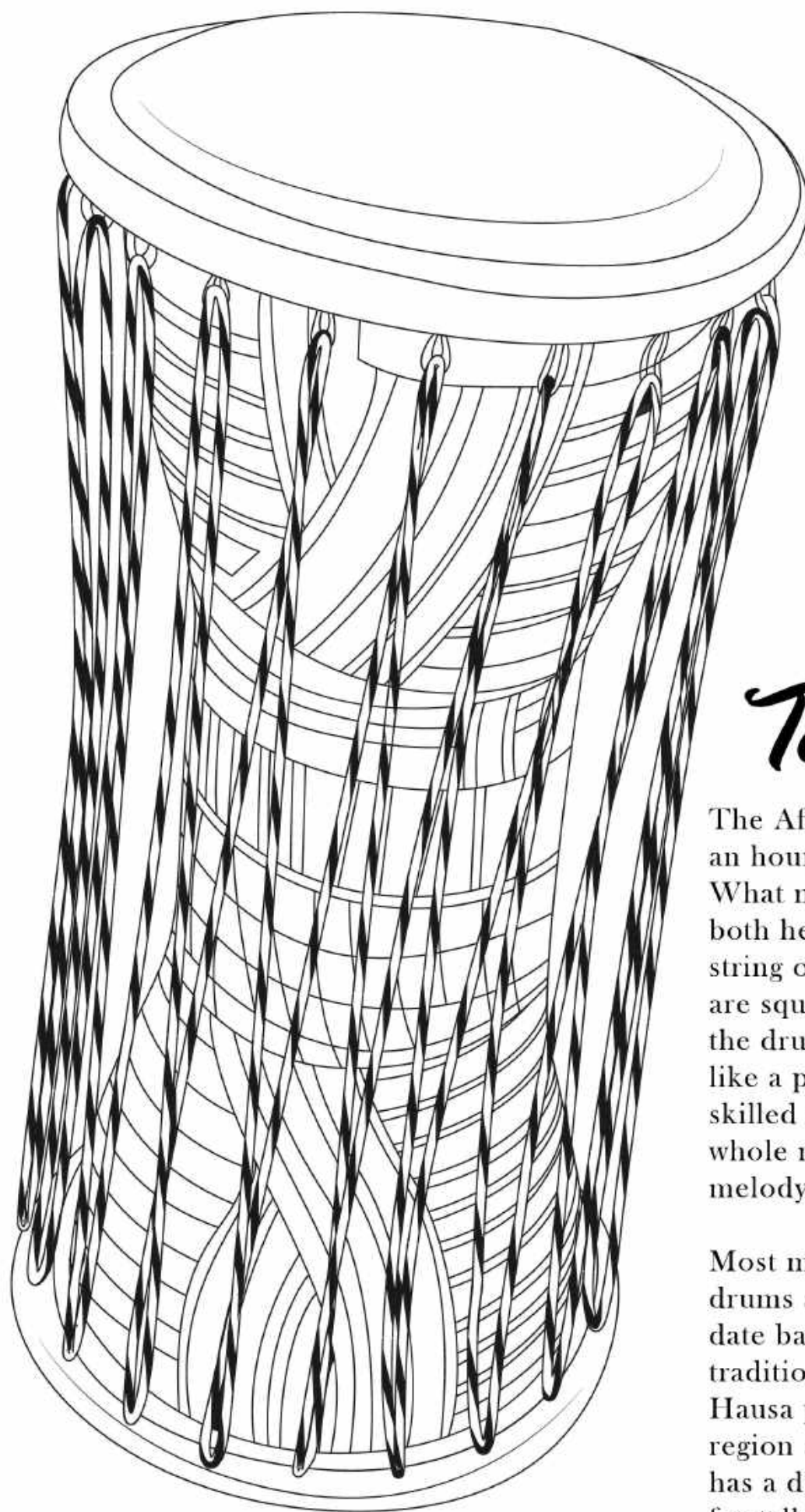
Rubber Band

Tutorial
Video

Instructions

1. Check to be sure your can has no sharp edges.
2. Cut off the neck of the balloon. Stretch the remaining balloon over the top of the tin.
3. Pull the sides of the balloon down over the can so that the top is taught, and the balloon has a firm grip on the sides of the tin. It should stay in place, but you could use an elastic band or tape to keep it secure if not.
4. Cut your paper to fit the can. Using recycled paper, like a brown grocery bag or newspaper, is ideal but any kind will do.
5. Glue paper to can and wait for it to dry.
6. Use a crayon, markers, or paint to draw lines around the can like the image below.
7. Between the lines, draw your patterns with a crayon or marker. You can use the patterns below or create your own. Think of using triangles, zig zags, or rectangles to make your patterns.
8. Paint or color in your patterns with black, white, or bright colors.





Talking Drum

The African talking drum is shaped like an hourglass and has two drum heads. What makes this drum unique is that both heads are connected with rope, string or tension cords. When the cords are squeezed or compressed, the tone of the drum changes in a way that sounds like a person talking or humming. A skilled talking drum player can create whole musical phrases or even play the melody to a song on their drum!

Most music historians believe that talking drums are very ancient instruments and date back to early singer/story-telling traditions of the Bono, Yoruba and Hausa people from West Africa. In each region and tradition, the talking drum has a different name. Some of the names for talking drums include: Kalangu, Odondo, Tamanin, Dondo, Igba, Tamma and Gangan.

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Welcome to India

Difficulty: Advanced

India is a large and amazing country in South Asia. It's full of color, tradition, creativity, and history—one of the oldest cultures in the world! India has an estimated population of **1.5 billion people**!

History: India has a history that goes back **thousands of years**. It's home to one of the world's oldest civilizations: the **Indus Valley Civilization**. Over time, many different rulers and empires have shaped India, like the **Maurya**, **Gupta**, and **Mughal** empires. India was once ruled by the British, but it gained independence in 1947 thanks to peaceful leaders like **Mahatma Gandhi**.



Art: Indian art is bright, detailed, and full of meaning. Traditional Indian art includes: **Madhubani** paintings – made with natural dyes and often show nature or mythology. **Henna (Mehndi)** – beautiful patterns drawn on hands during celebrations. **Temple carvings and sculptures** – found all over India, often telling stories from religion and history.

Music: India has two main styles of classical music:

Hindustani (from the north)

Carnatic (from the south)

These use unique instruments like the **sitar** (a string instrument), **tabla** (a pair of drums), and the **bansuri** (a bamboo flute). Indian music often uses **ragas**, which are like special musical patterns or “moods.”

There's also **Bollywood music**, which is super popular. It's full of energy, singing, and dancing from Indian movies!

Culture: India is known for its diverse culture. It has many languages, religions, foods, and festivals! Some important parts of Indian culture are:

Diwali – the Festival of Lights

Holi – the Festival of Colors

Yoga – a practice that started in India for the body and mind

Delicious food – like curry, rice, naan bread, and flavorful spices

Even though people in India speak over 20 languages, **Hindi** and **English** are two of the most common.

Reena Esmail's Ram Tori Maya

**All educational materials provided by
Carnegie Hall Link Up**





Reena Esmail

Reena Esmail (b. 1983) is an Indian American composer. Her primary instrument is the piano, and she also plays guitar and violin and sings Indian music. Esmail studied composition at The Juilliard School and Yale School of Music, and spent a year studying Hindustani classical music on a Fulbright scholarship in India. She writes music for orchestras, choirs, and chamber groups all over the country, including the Los Angeles Master Chorale, Seattle Symphony, and Kronos Quartet. Esmail loves bringing people from different cultures and communities together through her music. When she isn't composing, she enjoys doing math and spending time with her dog, Rusty.



Use Carnegie Hall's [Link Up](#) playlist to aid learning "Ram Tori Maya"

Meeting of Cultures in "Ram Tori Maya"

Reena Esmail describes her piece "Ram Tori Maya" as a way of connecting: "My arrangement is designed with young musicians from both cultures (Eastern and Western) in mind, with the aim to draw them toward one another, one step at a time."

- Listen to the audio track "Ram Tori Maya" (complete).
 - *What do you hear in this music that represents different cultures?*
 - *Do you notice anything new or different about the vocal style of this song?*
 - *What instruments do you hear playing the melody?*
- As a class, in small groups, or in pairs, have students share their own unique influences using music as a guide for discussion.
 - *Do any members of your family come from another country?*
 - *What music, dances, or other traditions does your family or community celebrate that are a part of that country's culture?*
- Discuss similarities and differences among students' responses, comparing and contrasting different cultural experiences.



Listen to "Ram Tori Maya"

Melody and Poetry in "Ram Tori Maya"

The Hindustani Bhajan

Composer Reena Esmail's "Ram Tori Maya" is a setting of a Hindustani bhajan: a devotional song that can be spiritual in nature and can also be about global issues. It is in verse-chorus form and sung in Hindi. The lyrics for this bhajan were written by an unknown poet in the 1800s, and the melody was written by a composer named Ninu Mazumdar much more recently.

- Read the English lyrics of the bhajan. (These are loosely translated because the poetic language in Hindi has many concepts with no English equivalents.)
- Discuss the lyrics.
 - *What does it mean to be focused on something? What is devotion? What kinds of things do you think deserve your focus and devotion?*
 - *What is something you are devoted to and want to focus on?*
 - *What might distract you from focusing on doing what you love?*
 - *How can you stay focused on your goals?*
 - *What does it mean to "dance to other people's tunes?"*
- Write a bhajan poem about following your heart and devoting yourself to something you love.

Melody and Poetry in "Ram Tori Maya"

Text

Ram tori maya, nach nachave

Nis din mera manva vyakul

Sumirat sudhi nahi ave

Jorat tori, neha sut mera

Nirvarat arujhave

Kehi bhidi bhajan karu more sahib

Barbas mohe satave

Ram tori maya, nach nachave

Translation

(Oh Lord*), these worldly distractions are making me dance to their tune.

Every day, my mind is so restless that I'm not finding the time to focus.

And without that focus, peace will not come to me.

My mind is like a child

And I have gotten entangled in that worldly attachment.

(Oh Lord*), when can I find the time to engage with you

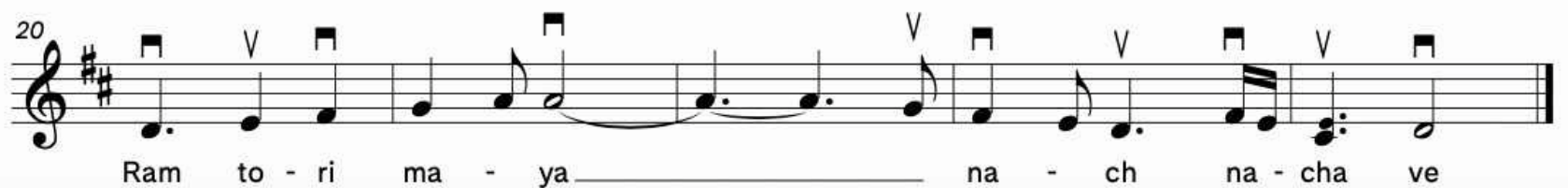
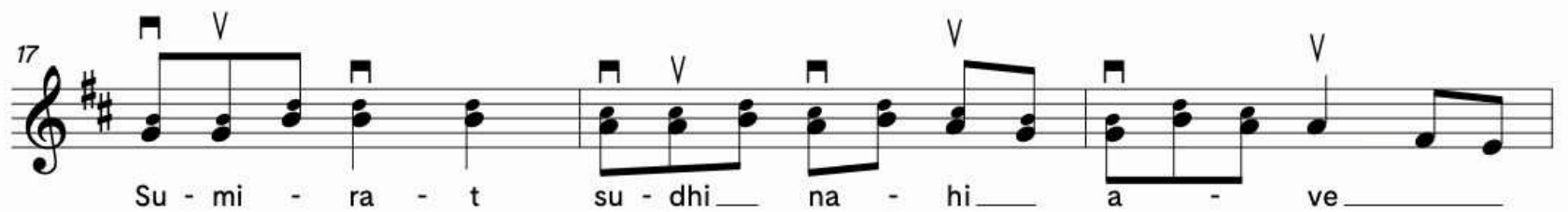
When the mundane things are nagging at me?

(Oh Lord*), these worldly distractions are making me dance to their tune.

*This reference is not literally religious, but an exclamation that aspires to a higher purpose.

Ram Tori Maya

Reena Esmail



Elements of Hindustani Music

There are two primary traditions within Indian classical music: Hindustani from northern India and Carnatic from southern India. “Ram Tori Maya” is Hindustani. The fundamental pillars of both traditions are the raag and taal. Harmony and counterpoint are not part of Indian classical music. Instead, the music explores changing melodic shapes and ornaments, as well as the moods and feelings associated with different raags as they move through cycles of improvisation over time. Below are the key elements of Hindustani music.

The **raag** is the melodic structure: a series of notes akin to a mode or scale, which establishes the color and mood of a piece. There are hundreds of raags, but several dozen are used most widely. They are related to specific seasons and times of day and are meant to evoke different feelings and emotions.

The **sargam** is the series of syllables that represent the notes in a raag. It can be thought of as the Indian equivalent of solfège. The syllables are sa, re, ga, ma, pa, dha, ni, sa.

The **taal** (“clap” in Sanskrit) encompasses meter and rhythm, defining how the music moves through time. It is a metric cycle with a specific number of beats—from 5 to 16—that recur in the same pattern throughout a piece.

The **drone** or **sa** is a sustained set of pitches around sa (or do), which forms the bed of the music. It is generally played on a string instrument called the tanpura.

Hindustani music places a special emphasis on vocal ornamentation improvised by a singer.

More about Taal

The taal (“clap” in Sanskrit) is a metric cycle with a specific number of beats—from 5 to 16—that recur in the same pattern throughout a piece. The taal for “Ram Tori Maya” is called Deepchandi (pronounced “DEEP-chun-dee”) and has 14 beats. In this piece, Esmail has written the taal in two measures with seven beats each. Each 7/8 measure is organized as 3+4, combining strong beats, weak beats, and rests.

- The taal is generally played on the tabla, but can be also be performed using syllables and movement.
- First, practice speaking the syllables.
 - The syllables “Dha” and “Dhin” incorporate a deeper bass drum sound, so they are spoken with greater emphasis. The syllables “Ta” and “Tin” do not include the bass drum sound and are softer and gentler.
 - The first beat in the 14-beat cycle, called the sam (pronounced “sum”), is emphasized.
- Now, add the claps and waves using [Taal Patterns: Introduction to Deepchandi](#).
 - To clap, place one hand in front of you with the palm up and bring the other hand down to it.
 - To wave, lift the top hand up and wave it off the side, turning the palm up so your hands are spread out with both palms up.
- As students become comfortable with the taal, sing the melody as they continue clapping and waving. You can also divide the class into two parts, with one half singing the melody and the other half performing the taal.



Watch the composer explain Taal

Elements of Hindustani Dance

Move to “Ram Tori Maya”

An Indian classical style of dance called kathak can be danced in conjunction with the “Ram Tori Maya” bhajan.

- Watch the video [Kathak Dance Instruction](#) to learn some of the elements of the kathak dance style.
- Review the taal for this piece in [The Elements of Melody](#). Note that the taal has 14 beats made up of two groups of three and two groups of four.
- Play the audio track “Ram Tori Maya” (complete) and review the claps and waves that reflect the rhythmic pattern and outline the groups of three and four.
- Now, use the movements that you have learned to move to the piece. You can also incorporate the claps and waves.
- Feel free to add creative movement throughout using some of the elements of the kathak dance style.



Kathak Dance Instruction

The Tabla



The tabla is a pair of drums that can be heard throughout India, Pakistan, Bangladesh, Afghanistan, Nepal and Sri Lanka. The main drum; called the tabla or dayan, is made from wood and has a higher pitch and a tighter drum head.

The other drum; called a bayan, is larger and lower in pitch and is made from metal.

The wooden pieces seen on the tabla are used for tuning the drums.

The black spots seen on the head of each drum are from an iron and rice paste that is applied to the drum head and changes the sound of the instrument when played.

Some say that the tabla has it's roots in an older barrel-shaped drum called a pakhawaj with many of these instruments and musical traditions dating back over 5,000 years!

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Glossary

- alliteration** - when two or more words in a sentence or lyrics in a song share the first consonant sound
- baton** - a slender stick, typically made of wood or fiberglass, that conductors use to lead an orchestra, band, or choir
- brass** - members of the brass family include the trumpet, trombone, French horn, and tuba. sounds are created by buzzing into a mouthpiece
- composer** - a person who writes music
- composition** - a piece of music
- conductor** - director of an orchestra
- drone** - sustained set of pitches (sa in Hindi) which forms the bed of music
- dynamics** - in music, the loudness or softness of a sound. volume
- gong** - a percussion instrument which is a large metal disk that is struck with a large mallet
- key** - the collection of main notes, scales, and chords used in a piece of music
- leitmotif** - specific music associated with a character, location, or idea/emotion
- modulation** - a change in key
- movement** - a section of a longer piece of music that can also stand alone as a separate piece
- orchestra** - a large performing group made up of strings, woodwinds, brass, and percussion instruments
- orchestration** - the selection and assignment of musical elements (melodies, harmonies, rhythms, etc.) to different instruments
- pitch** - the highness or lowness of a sound
- pentatonic** - a five-note scale that is the basis for Eastern music
- percussion** - the section of the orchestra that includes instruments that you strike or shake to play
- raag** - melodic structure with notes akin to a mode or scale which establishes the color and mood of a piece.
- sagram** - series of syllables that represent the notes in a raag. The Indian equivalent of solfege.
- string family** - made up of violins, violas, cellos, and basses. Instruments are played by drawing a bow across the strings. The harp is also a member of the string family
- taal** - (clap in Sanskrit) encompasses meter and rhythm, defining how the music moves through time.
- tabla** - pair of drums that can be heard throughout India and other Eastern countries.
- talking drum** - an hourglass-shaped drum that mimics the inflection and tone of the human voice.
- timbre** - the uniqueness of a sound
- woodwinds** - the main members of the woodwind family include the flute, oboe, clarinet, and bassoon. Instruments consist of a cylindrical tube with holes, which the player uses to change the pitch.

Educational

Anchor Standard 1: Connect with a varied repertoire of music by exploring the relationships between music and personal experience.

Cn.1.5.2 Identify and practice life skills developed in music studies and activities, such as cooperation, effort, perseverance, and respect, that transfer to other disciplines and contexts.

Cn.2.5.1 Discover, identify, and explore how music connects to language arts, mathematics, and/or science.

Cn.2.5.2 Discover, identify, and explore how music connects to other arts and humanities.

Cn.3.5.1 Identify, explore, and perform music associated with historical periods and connect to state, regional, and national events.

Cn.3.5.3 Recognize and describe various roles of musicians in society.

Anchor Standard 4: Listen and respond to a varied repertoire of music by audiating music.

Lr.4.5.1 Audiate and accurately speak or sing from notated music familiar and unfamiliar rhymes and songs with varied forms, tempi, meters, and tonalities.

Lr.5.5.1 Define expressive music terms and apply them to selected musical examples.

Lr.5.5.2 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply these criteria to performances.

