



## 2024 YOUTH CONCERT - SUGGESTED SOL ACTIVITIES

### Grade Four

#### Music: Performance and Production

##### Creative Process

- 4.1 The student will improvise and compose music.**
- a) **Improvise melodies and rhythms using a variety of sound sources.**  
Listen to the melodies of the youth concert pieces and have students imitate them, then branch into improvisation in similar styles.
  - b) **Compose short melodic and rhythmic phrases within specified guidelines.**  
Use the music the students will hear at the concert as a launching point for music they create, setting guidelines that match the different styles.
- 4.2 The student will apply a creative process for music.**
- a) **Describe ideas for creating music as a group.**  
Examine the musical language of each composer the students will hear at the youth concert, noting what makes each composer's style and expression significant.
  - b) **Describe elements of a creative process for music.**  
Discuss the difference between each composers' works, or various works by one composer, and how he or she created each piece.
  - c) **Reflect on the process and outcome of creating music and revise work based on peer and teacher feedback.**  
After composing a piece as a group or as an individual, discuss the music, and relate it to what you will hear at the concert.

##### Critical Thinking and Communication

- 4.3 The student will analyze and evaluate music.**
- a) **Identify instruments from a variety of music ensembles both visually and aurally.**  
Note the orchestral instruments and their families prior to and after the performance.
  - b) **Distinguish between major and minor tonality.**  
Listen to each work that will be presented during the youth concert, noting which are in major, which are in minor, and which shift between major and minor.  
  
Circus Bee – Major, with one brief passage in minor  
Animal Crossing – Major

Bayou Boardwalk - Major  
 Chasing Prey - minor  
 Flight of the Bumblebee - minor  
 Peter and the Wolf themes  
     Bird – Major  
     Duck – Major  
     Cat - major  
     Grandfather – minor  
     Wolf - minor  
     Peter – minor  
     Hunters – no specific tonality implied

- c) **Listen to, compare, and contrast music compositions from a variety of cultures and time periods.**  
 Compare the Fillmore march to the Russian works by Rimsky-Korsakov and Prokofiev, to the 21<sup>st</sup> century video game music by Totaka and the program music by Gillie.
- d) **Identify elements of music through listening using music terminology.**  
 Compare each composer's use of the elements of music in the works you will hear at the concert.
- f) **Review criteria used to evaluate compositions and performances.**  
 Discuss what is required for a great orchestral performance, relating it to the works you study prior to the concert.
- e) **Describe performances and offer constructive feedback.**  
 Following the concert, evaluate the performance of the orchestra through large or small group discussion.

4.4 **The student will explain personal preferences for musical works and performances using music terminology.**  
 Following the concert, help your students use music terminology to express their reactions to the concert experience and the music they heard. Encourage your students to send us letters, expressing what impact attending a live performance had on each of them.

4.5 **The student will apply collaboration and communication skills for music rehearsal and performance.**

- a) **Demonstrate audience and participant etiquette appropriate for the purposes and settings in which music is performed.**  
 Review good concert etiquette with your students prior to the performance, and model it for them during the concert, and help them maintain good etiquette throughout the concert, too.
- b) **Explain active listening for musical understanding.**  
 Give your students specific concepts or musical moments to listen for in each piece of music, helping them engage throughout the concert.
- c) **Give and receive age-appropriate feedback on performance.**  
 Help your students assess what they heard in the concert, using the symphony as a model for good ensemble playing.

## History, Culture, and Citizenship

- 4.6 The student will explore historical and cultural aspects of music.**
- a) **Describe music compositions from different periods of music history.**  
Compare the works you will hear on our concert, which include an early 20<sup>th</sup> century march, video game and program music from the 21<sup>st</sup> century, as well as two programmatic works from late 19<sup>th</sup> and early 20<sup>th</sup> century Russia.
  - b) **Describe musical styles from a variety of time periods and places.**  
Use the works from our concert as a launching point for this discussion.
  - e) **Explain how criteria used to value music may vary between people and communities.**  
Discuss the types of music students listen to and compare them to the works you hear at the youth concert.
- 4.7 The student will explain how music is an integral part of one's life and community.**  
Discuss different times and means when the students listen to music, and the role music plays in each instance, specifically comparing passive listening to the opportunity to hear a performance live.
- 4.8 The student will describe digital citizenship for exploring music topics.**  
Discuss safe ways to search online for music one might want to hear.

## Innovation in the Arts

- 4.9 The student will identify skills learned in music class that relate to a variety of career options.**  
Discuss the different professionals the students will see or interact with as a result of the concert experience: conductor, composer, professional performer, student performer who may or may not be a music major, stage hand, arts administrator, usher, sound engineer, concert hall designer, music librarian, music critic, author of program notes, etc... Relate the skills covered in music classes to those needed for success in each of these jobs.
- 4.10 The student will compare and contrast digital and traditional methods for creating music.**  
Compare the methods of composing used by Fillmore, Rimsky-Korsakov and Prokofiev, using pen or pencil and paper, to the methods used today, including: electronic means of notating, use of computers and instruments like keyboards attached to computers for efficiency, use of sound files, and digital manipulation of sound.
- 4.11 The student will explore connections between music and other fields of knowledge for the development of problem-solving skills.**  
Use the music-related careers discussed above (4.9) as a launching point to identify duties and tasks required, which will lead to a discussion as to how the tasks should be carried out, including potential problems that might arise in the course of work.

## Technique and Application

- 4.12 The student will demonstrate music literacy.**
- a) **Read melodies based on a hexatonic scale.**  
N/A
  - b) **Use traditional notation to write melodies containing stepwise motion.**

Notate some of the melodies the students will hear at the concert.

- c) **Read two-note accompaniment patterns (bordun).**  
Create an accompanimental pattern for your students to play as you listen to melodies from the youth concert pieces.
- d) **Read and notate rhythmic patterns that include dotted quarter note followed by an eighth note.**  
Select themes from the concert music that fit this rhythmic pattern and others.
- e) **Use a system to sight-read melodic and rhythmic patterns.**  
Write out rhythmic and melodic patterns from the concert music themes. Have the students sight-read the patterns.
- f) **Identify the meaning of the upper and lower numbers of simple time signatures ( $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ).**  
Obtain copies of the youth concert sheet music from free sources on-line. Have the students look at the music and discuss the meaning of the time signature in relation to each piece as you listen to excerpts of the music.
- g) **Identify dynamic markings (e.g., *p*, *mp*, *mf*, *f*).**  
Obtain copies of the youth concert sheet music from free sources on-line. Have the students look at the music and discuss the meaning of the dynamic markings in relation to each piece as you listen to excerpts of the music.

**4.13 The student will develop skills for individual and ensemble singing performance.**

Use the youth concert music as inspiration for the following, choosing appropriate syllables to fit your students' experience, since our works have no words (a-f).

- a) **Sing with a clear tone quality and correct intonation.**
- b) **Sing diatonic melodies.**
- c) **Sing melodies notated in varying forms.**
- d) **Sing with expression using dynamics and phrasing.**
- e) **Sing in simple harmony.**
- f) **Demonstrate proper posture for singing.**

**4.14 The student will develop skills for individual and ensemble instrumental performance.**

Use the youth concert music as inspiration for the following, fitting within your students' experience (a-f).

- a) **Play music of increasing difficulty in two-part ensembles.**
- b) **Play melodies of increasing difficulty notated in varying forms.**
- c) **Play a given melody on an instrument.**
- d) **Play with expression using dynamics and phrasing.**
- e) **Accompany songs and chants with tonic, subdominant, and dominant chords.**
- f) **Demonstrate proper playing techniques.**

**4.15 The student will classify, perform, and count rhythmic patterns.**

Use the youth concert music as inspiration for the following, fitting within your students' experience (a-d).

- a) **Use a counting system.**
- b) **Include patterns that suggest duple and triple meter.**

- c) **Use instruments, body percussion, and voice.**
- d) **Include dotted quarter note followed by an eighth note.**

**4.16 The student will demonstrate meter.**

Use the youth concert music as inspiration for the following, fitting within your students' experience (a-b).

- a) **Apply strong and weak beats.**
- b) **Perform and illustrate sets of beats grouped in twos and threes.**

**4.17 The student will respond to music with movement.**

- a) **Perform non-choreographed and choreographed movements.**

Safely explore creative motions to the music you will hear at the youth concert, some that the students improvise, and some that you teach them.

- b) **Perform dances and other music activities.**

Improvise dances that fit the meter and style of the pieces at our concert.

- c) **Create movement to illustrate rondo (ABACA) musical form.**

We don't have any specific piece in the rondo form at the 2024 youth concert, but some pieces have clearly defined sections, so the movements the students learn could align with the characteristics of each section.

## Grade Five

### Creative Process

**5.1 The student will improvise and compose music.**

- a) **Improvise melodies and rhythms of increasing complexity.**

Listen to the melodies of the youth concert pieces and have students imitate them, then branch into improvisation in similar styles.

- b) **Compose a short original composition within specified guidelines.**

Use the music the students will hear at the concert as a launching point for music they create, setting guidelines that match the different styles.

**5.2 The student will apply a creative process for music.**

- a) **Investigate music by documenting questions and conducting research on a musical topic of interest.**

Encourage the students to pick a topic related to the youth concert music, developing questions and researching the topic.

- b) **Explain the role of a creative process in developing a music product or performance.**

Discuss the difference between each composers' works, or various works by one composer, and how he or she created each piece.

- c) **Share finished works of music with a group.**

After composing a piece as a group or as an individual, perform the music for the class.

## **Critical Thinking and Communication**

### **5.3 The student will analyze and evaluate music.**

- a) **Group a variety of instruments into categories based on how their sounds are produced.**  
Following the concert, list the instruments the children remember seeing and hearing. Add any they miss. Group the instruments into families based on how their sounds are produced; or provide an activity where the instruments are incorrectly grouped, and have them correct mistakes.
- b) **Experiment with the science of sound.**  
Make simple instruments in your classroom, such as bottle flutes, rice-in-Tupperware shakers, or shoe box guitars. Help the students relate these homemade instruments to those they heard at the youth concert, making note of the impact of size, materials and method of sound production.
- c) **Analyze elements of music through listening using music terminology.**  
Compare each composer's use of the elements of music in the works you will hear at the concert.
- d) **Explain theme-and-variation form.**  
We don't have any specific piece in theme-and-variation form at the 2024 youth concert.
- e) **Apply accepted criteria when judging the quality of compositions and performances.**  
Discuss what is required for a great orchestral performance, relating it to the works you study prior to the concert. Following the concert, evaluate the performance of the orchestra through large or small group discussion.

### **5.4 The student will analyze personal preferences among music compositions using music terminology.**

Following the concert, help your students use music terminology to express their reactions to the concert experience and the music they heard. Encourage your students to send us letters, expressing what impact attending a live performance had on each of them, what they liked, what they disliked, and why.

### **5.5 The student will apply collaboration and communication skills for music creation, rehearsal, and performance.**

- a) **Exhibit acceptable performance etiquette as a participant and/or listener in relation to the context and style of music performed.**  
Review good concert etiquette with your students prior to the performance, model it for them during the concert, and help them maintain good etiquette throughout the concert, too.
- b) **Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.**  
Describe for your students the individual and group preparation that goes into the Charlottesville Symphony's youth concert in order for it to be successful.

## History, Culture, and Citizenship

**5.6 The student will explore historical and cultural aspects of music.**

a) **Identify representative composers and music compositions from different periods of music history.**

Works on our concert include an early 20<sup>th</sup> century march, video game and program music from the 21<sup>st</sup> century, as well as two programmatic works from late 19<sup>th</sup> and early 20<sup>th</sup> century Russia. Note composers from time periods that are not represented this year.

b) **Compare and contrast a variety of musical styles using music terminology.**

Compare the works you will hear on our concert, which include an early 20<sup>th</sup> century march, video game and program music from the 21<sup>st</sup> century, as well as two programmatic works from late 19<sup>th</sup> and early 20<sup>th</sup> century Russia. Use musical terminology to describe the differences and similarities.

c) **Examine factors that may inspire musicians to perform or compose.**

Use the works from our concert as a launching point for this discussion – all of the works are programmatic in nature, but each was composed for a different purpose, instrumentation and even size of ensemble.

**5.7 The student will describe how people may participate in music within the community as performers, consumers of music, and music advocates.**

Our youth concert is an excellent example of this. Regarding the performers, some musicians, including the conductor, the orchestra principals and a few ringers, are professionals; others are community members who play music as a hobby; and some are students serious about pursuing music, while for others music is a hobby as they pursue a different field at UVA. The concert funders, ushers and arts administrators function as the music advocates. And, the students, teachers and chaperones are the consumers.

**5.8 The student will define *intellectual property* as it relates to music and the music industry.**

Use the music performed on our concert as a launching point for a discussion about this.

## Innovation in the Arts

**5.9 The student will recognize various professional music careers (e.g., music producer, recording engineer, composer, arranger, music business, arts administrator, performer, music therapist, music teacher).**

Discuss the different professionals the students will see or interact with as a result of the concert experience: conductor, composer, professional performer, student performer who may or may not be a music major, stage hand, arts administrator, usher, sound engineer, concert hall designer, music librarian, music critic, author of program notes, etc... Relate the skills covered in music classes to those needed for success in each of these jobs.

**5.10 The student will investigate and explore innovative ways to make music.**

Compare the methods of composing used by Fillmore, Rimsky-Korsakov and Prokofiev, using pen or pencil and paper, to the methods used today, including: electronic means of notating, use of computers and instruments like keyboards

attached to computers for efficiency, use of sound files, and digital manipulation of sound.

**5.11 The student will compare and contrast relationships between music and other fields of knowledge for the development of problem-solving skills.**

Use the music-related careers discussed above (4.9) as a launching point to identify duties and tasks required, which will lead to a discussion as to how the tasks should be carried out, including potential problems that might arise in the course of work.

**Technique and Application**

**5.12 The student will demonstrate music literacy.**

Obtain copies of the youth concert sheet music from free sources on-line. Have the students look at the music as you cover the following skills (a-f).

- a) **Identify the treble (G) and bass (F) clefs.**
- b) **Use a system to sight-read melodies based on the diatonic scale.**
- c) **Use traditional notation to write melodies containing skips and leaps.**
- d) **Read and notate rhythmic patterns of increasing complexity.**
- e) **Identify the meaning of the upper and lower numbers of compound time signatures ( $\frac{6}{8}$ ).**
- f) **Identify tempo markings.**

**5.13 The student will develop skills for individual and ensemble singing performance.**

Use the youth concert music as inspiration for the following, choosing appropriate syllables to fit your students' experience, since our works have no words (a-d).

- a) **Sing with attention to blend, balance, intonation, and expression.**
- b) **Sing melodies of increasing complexity notated in varying forms.**
- c) **Sing in two- and three-part harmony.**
- d) **Model proper posture for singing.**

**5.14 The student will develop skills for individual and ensemble instrumental performance.**

Use the youth concert music as inspiration for the following, fitting within your students' experience (a-d).

- a) **Play music of increasing difficulty in a variety of ensembles.**
- b) **Play melodies and accompaniments of increasing difficulty notated in varying forms.**
- c) **Play with expression.**
- d) **Apply proper playing techniques.**

**5.15 The student will classify, perform, and count rhythmic patterns.**

Use the youth concert music as inspiration for the following, fitting within your students' experience (a-d).

- a) **Use a counting system.**
- b) **Include patterns that suggest duple and triple meter.**
- c) **Use instruments, body percussion, and voice.**
- d) **Increase complexity, including syncopations.**

**5.16 The student will demonstrate meter.**



Use the youth concert music as inspiration for the following, fitting within your students' experience (a-b).

- a) **Apply accent.**
- b) **Identify duple and triple meter.**

**5.17**

**The student will respond to music with movement.**

- a) **Perform non-choreographed and choreographed movements including music in duple and triple meters.**

Safely explore creative motions to the music you will hear at the youth concert, some that the students improvise, and some that you teach them.

- b) **Perform dances and other music activities.**

Improvise dances and other motions that fit the meter and style of the pieces we will perform at our concert.