

EDUCATOR GUIDE

Story Theme: The Business of Art
Subject: Klein String Competition
Discipline: Music

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Joshua Roman practices before the 2004 Klein String Competition finals. Still image from SPARK story, February 2004.

SECTION I - OVERVIEW

EPISODE THEME

The Business of Art

SUBJECT

The Klein String Competition

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts & Language Arts

STORY SYNOPSIS

In “The Business of Art,” SPARK charts the progress of the young competitors of the Irving M. Klein International String Competition as they vie for the grand prize of \$10,000 and the chance to headline a series of prestigious concerts. With marks on their necks from hours of violin practice, SPARK watches these up-and-coming musicians get last minute advice from teachers, play mind tricks to overcome stage fright, and steel their nerves to play their best for the judges.

OBJECTIVE

To introduce students to the role and importance of competitions in shaping a musical career through the Klein International String Competition

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group

Teacher-guided instruction, including demonstration and guidance

Hands-on individual projects in which students work independently

Hands-on group projects in which students assist and support one another

INSTRUCTIONAL STRATEGIES (continued)

Critical reflection on personal expressions and how they are seen and received by others

INSTRUCTIONAL OBJECTIVES

To introduce students to classical music competitions through the Klein String Competition, as well as their role in shaping music careers

To provide context for the understanding of classical music competitions

EQUIPMENT NEEDED

SPARK story about the Klein String Competition on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sound card, printer
Cassette player, CD player, or computer audio program

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

Spatial - ability to manipulate and create mental images in order to solve problems

Logical-Mathematical - ability to detect patterns, reason deductively, think logically

See more information on



[Multiple Intelligences at www.kqed.org/spark/education.](http://www.kqed.org/spark/education)

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

“When you go out there, a billion things could be going through your head. But you must be focused and clear, alert and active, spontaneous and free. I just think—you make your music, you show them what you have to offer.” - *Eunice Keem, 19-year-old violinist*

an opportunity for young string musicians to compete for prestigious awards in an environment that was less cutthroat and aggressive than that of many other such events. In addition to a \$10,000 first prize, the winner of the Klein String Competition is awarded a series of debut performances as a concerto soloist and recitalist. With fewer and fewer performing opportunities available to solo artists, musicians depend on competitions to gain notoriety and establish their careers. Among them, the Irving M. Klein Competition is seen by many as one of the most prestigious international events.

The five finalists of the 2003 Irving M. Klein International String Competition with competition founder Mitchell Klein. Left to right: Mitchell Klein, Ayane Kozasa (5th, violin), Katie Hyun (4th, violin), Joshua Roman (3rd, cello), Tao Ni (2nd, cello), and Eric Nowlin (1st, viola).

Still image from SPARK story, June 2003.



In 1985 Mitchell Klein founded The Irving M. Klein String Competition in memory of his father, a well-known chamber musician. His vision was to create

In 2003, the Klein String Competition received applications from over 60 musicians from eleven countries. Of these, only twelve were chosen to compete in the semi-finals. Virtually all of those who apply are on the edge of major careers as solo performers, the students of renowned teachers and conservatories. For the competition, each participant must prepare a Bach piece, a movement from a sonata, and one major concerto. They are also asked to perform part of a new work commissioned just for the competition that they have never seen before. From the semi-finalists, the judges select five finalists to return the next day to present a longer competitive performance. The top three finalists perform a full concerto on the final evening of the competition backed by an orchestra, which is open to the public.

Spark follows 19-year-old Eunice Keem and the other contestants as they prepare for their performances. In a field where many are called but few are chosen, these young musicians share how they approach competitions and their careers, how it feels to compete against people with whom they have become friendly, and the focus it takes to achieve their goals. Mitchell Klein sums up the experience, saying, "It's a hard life they've chosen for themselves. If you succeed the rewards are fabulous. You get to play the greatest music, commune with the greatest artistic minds and perform with wonderful colleagues...but there are no guarantees, that's for sure. It's a great life, but it's not open to too many people."

THE BIG PICTURE

The first of stringed instruments can be traced back at least 5,000 years to Africa and Asia. Over the millennia, the first stringed instruments were adapted and changed dramatically in different areas. Players developed a bow to sound the strings, and made changes to the form and surface of the instruments. Eventually, they found their way to Europe in the 9th century, in the form of the rebab and rebec from North Africa and Persia.

The violin itself emerged through the evolution of a number of different instruments from the Renaissance and Middle Ages, namely, the vielle, the viola da gamba (a viol held on or between the player's knees), the lira da braccio (played with a bow) and--most closely related to the violin--the viola da braccio (held against the shoulder). The violin surpassed the viol in popularity in the 17th and 18th centuries as new exciting musical compositions such as the sonata, the variation, and later the concerto came in to replace older, polyphonic music. The violin had a better technical capacity to play these forms with its narrower body and higher tonal quality. Significant innovations were made to the violin by Antonio Stradivari and Giuseppe Guarneri in order to keep up with the demands of the new music. Soon, its increase in professional and musical prestige led to diverse national styles of violins based on local music, with the Italian and French schools being the most popular in the mid-1600s. Few major modifications have been made to the instrument since then, and today, original Stradivari and Guarneri violins are worth millions of dollars for their sound and quality.

Musical competitions have been around almost as long as instruments have been crafted, and archeologists have found documentation of ancient competitions dating back to the 6th century BCE. The performance competition of Nomos Pythicos, a musical work for the aulos (a single or double-reed instrument) portraying the myth of Apollo and his battle against the serpent Python, was held at the Pythian games in Greece in 582 BCE.

There are also records of festivals and contests between performers of the lyre (a harp-like instrument), as well as between singers, with notes that some of these performers became quite wealthy based on winning competitions and making concert tours.

In the 16th-18th centuries, students interested in pursuing a profession in music had to be accepted into a guild under the tutelage of a particular teacher with whom they wanted to study. Once accepted into the guild, students had the opportunity to achieve higher professional positions in churches, as court musicians, and as members of an orchestra. Even at the height of guild tutelage, competitions still played a part in a musician's success. Even Amadeus Mozart and Muzio Clementi, both popular and respected musicians, engaged in one-on-one piano contests sponsored by Emperor Joseph II.

The tradition of contemporary competitions developed throughout the late 19th century, begun by Russian composer and pianist, Anton Rubinstein. In 1890, Rubinstein created a contest for pianists and composers to be held every five years, although the practice did not survive the Russian Revolution. Inspired by his idea, however, students and colleagues of Rubinstein adopted the idea and within a few years different international competitions aimed popped up across Europe, aimed at discovering the world's newest virtuosos. Many of these competitions still exist today, including

The Warsaw Chopin Competition in Warsaw, Poland, founded in 1927

The Queen Elisabeth Competition in Brussels, Belgium, founded in 1937

The International Music Competition (now the Geneva Competition) in Geneva, Switzerland, founded in 1939,

The Prague Spring Competition in Prague, Czechoslovakia, founded in 1947

The P.I. Tchaikovsky International Contest, established in 1958

The World Federation of International Music Competitions, founded in 1957 by the heads of many different world competitions.

THE BIG PICTURE (continued)

Winners of these competitions often win large cash prizes, concert tours, media attention, recording contracts, and occasionally, the loan of an exceptional instrument, such as a 4-million dollar Stradivari violin.

One of the biggest differences between the life as a musician then and now seems to be that until the 20th century very few musicians were able to survive working only as solo concert artists. Although there were exceptions, such as Niccolò Paganini (1782-1840) who made a successful career out of solo touring and performing, most musicians worked at a local level, supported by a rich patron or royal court, in the employ of a church, or through composing and teaching. With the advent of rapid travel and communication, and the emergence of a thriving recording and broadcasting industry, it gradually became possible for solo classical artists to support themselves by playing. With increasing globalization, it is now not only possible but necessary for solo artists to compete with each other in order to become visible in a vast, competitive global market.

SECTION III–RESOURCES

TEXTS

A History of Western Music, 6th Edition. Donald Grout and Claude V. Palisca. W.W. Norton and Company. New York, 2000. Still one of the great references on Western music history. A concise and well-written Western music history.

Great Masters of the Violin. Boris Schwarz New York: Simon and Schuster, 1983.

Guide to Competitions (2003 Edition). Concert Artists Guild. New York: New York, 2003. Order directly from their Web site: www.concertartists.org. A handbook published annually listing national and international competitions. In 2003, the Guide listed over 500.

J.S. Bach, The Learned Musician. Christoph Wolff. W.W. Norton and Company. New York: New York, 2000. An excellent biography of the great composer –

Making Music in Looking Glass Land, 4th Edition. Ellen Highstein. Concert Artists Guild. New York, New York, 2003. Order directly from their Web site: www.concertartists.org. A step-by-step guide for young artists interested in a career as a concert artist. Everything from getting a head-shot taken, to obtaining management, to program planning.

The History of Violin Playing From its Origins to 1761 and Its Relationship to the Violin and Violin Music. David D. Boyden. Oxford University Press, 1990, reprinted 2002. An exhaustive volume of information on the history of the violin and the history of its performance practices.

The New Grove Violin Family. David Dodge Boyden, et al. New York: W.W. Norton, 1989. one of the new complete resources on Bach's life and works.

WEB SITES

ArkivMusic.com: The Source for Classical Recordings – A new company formed in 2002 to be a primary source for the purchase of classical music by connecting music publishers with the market. The Web site offers a comprehensive array of composers and titles, serving as a good introduction for new listeners, and an easy guide for those who know what they like. -

<http://www.arkivmusic.com/classical/main.jsp>

British Arts – Web site of historical information on British festivals. -

www.britisharts.co.uk/historyfestivals.htm

Catgut Acoustical Society, The - Founded in 1963, the CAS is dedicated to increasing and diffusing the knowledge of musical acoustics and instruments, and to promote its practical applications. -

<http://www.catgutacoustical.org/>

Geneva Competition, The. -

<http://www.concoursgeneve.ch/english.htm>

J.S. Bach.org - An excellent on-line resource on Johann Sebastian Bach. - www.jsbach.org

Klein String Competition, The -

www.kleincompetition.org

StonaLink Creations - A production and consulting company that offers a comprehensive database of international festivals and competitions, as well as musical services in instruction and publishing. -

www.stonalink.atfreeweb.com

Strings Magazine - A magazine dedicated to all things stringed. - www.stringsmagazine.com

WEB SITES (continued)

World Federation of International Competitions, The – An organization founded in 1957 that is dedicated to establishing a global network of organizations that conduct competitions for young performers featuring a searchable database of classical music competitions. - www.wfimc.org

MEDIA

AUDIO

Classics for Kids. (CD) RCA - #61489, 1993. – A decent introduction to classical music for young listeners. Includes excerpts from famous works like Tchaikovsky's *Nutcracker Ballet*, Op. 71, *Parade of the Tin Soldiers* by Leon Jessel, *The Sorcerer's Apprentice* by Paul Dukas and many more.

Itzhak Perlman, Bits and Pieces/Samuel Sanders. (CD) EMI Classics - #54882, 1994. – Short violin pieces by a variety of composers, including Corelli, Debussy, Elgar, Mendelssohn, and others.

Itzhak Perlman, Greatest Hits. (CD) Emi Classics - #56602. Includes pieces by Camille Saint-Saëns, Rimsky-Korsakov (*Flight of the Bumblebee*), Paganini and more.

Mussorgsky: Night on Bald Mountain/Pictures at an Exhibition. (CD) Lorin Maazel conducts the Cleveland Orchestra. Telarc - #80042, 1990.

Saint-Saëns: Carnival of the Animals. (CD) Polygram Records - #414460, 1990.

Rimsky-Korsakoff Scheherazade (Op. 35) (CD) Fritz Reiner conducts the Chicago Symphony Orchestra. BMG, 1995.

The Best of Paganini. (CD) Polygram Records - #462865, 1999.

Wolfgang Amadeus Mozart – Symphonies 35-41. (CD) Karl Bohn conducts. Polygram Records - #447416, 1996.

BAY AREA FIELD TRIPS

SELECTED BAY AREA PERFORMANCE ENSEMBLES AND COMPETITIONS

Berkeley Piano Club – This club sponsors a local area competition open to students age 17-25 who are residents of SF Bay Area. The piano competition is annual; voice, winds, strings competitions are held on a rotating basis. Deadline is in February, competition is March. Students must prepare one Classic or Baroque piece, one Romantic or Impressionistic, and one contemporary piece. All works must be presented by memory. \$2,500 in prizes awarded. Complete rules and information available in October. Contact: Kay Lyman at 510/548.5759, or at k.h.lyman@att.net.

Contra Costa String Association Young Artist Competition – Competition open to students grades 6-12 who reside (or their teacher resides) in Contra Costa County. Application due early December; competition has two stages in January. Cash prizes awarded for different divisions. Contact Ariel Witbeck at 925/837.3814 or Harriet White at 925/946.1770.

Fremont Symphony – The symphony offers an annual series of performances as well as a competition held every January that rotates between strings and piano. See Web site for complete rules and information. First Prize is The Pond Prize of \$500. First Prize also includes, at the discretion of the judges, an appearance with the Fremont Symphony Orchestra. Second Prize is \$250, third prize is \$100, and the Nafisa Taghioff prize is \$150. Contact: Fremont Symphony Orchestra, PO Box 104, Fremont CA 94537, 510/794.1659. – www.fremontsymphony.org

Irving M. Klein String Competition, The – An international competition, open to all string students ages 15-23. Competition held annually in June. First prize award is \$10,000, plus a concert tour. See Web site for complete rules and deadlines. Contact: 415/431.5760 – www.kleincompetition.org

Junior Bach Festival Association – A performance organization producing an annual series of concerts of Bach music played by young musicians. Contact 510/THE.BACH (510/843.2224) - www.juniorbach.org

BAY AREA FIELD TRIPS (continued)
SELECTED BAY AREA PERFORMANCE
ENSEMBLES AND COMPETITIONS

Oakland East Bay Symphony – Competition: Annual competition held in June. Competitors must be a resident of Alameda or Contra Costa Counties, or the candidate’s teacher must have their studio in either of those counties. Students must be aged 10-16 (junior division) or 16-22 (senior division). See rules and information sheet on their Web site. Award: Solo performance with the Oakland East Bay Symphony. Contact 510/444.0801. - www.oeps.org

Prometheus Orchestra Felix Khuner Concerto Competition – The competition is open to East Bay string, woodwind, brass, and percussion players 18 years of age or younger. The application deadline is November; auditions held in Berkeley in December. The award is money and a performance held in February or March. - <http://www.prometheussymphony.org>

San Francisco Conservatory of Music – The Conservatory offers undergraduate and graduate study in a broad range of wind and string instruments, keyboards, composition, and vocal performance. The Conservatory also offers Adult and Preparatory programs for adults and young people. SFCM hosts performances and recitals by students, faculty, and visiting artists that are open the public, as well as the 60,000 volume Bothin Library, and a listening library, both open to the public as references (only students may check out books). - www.sfcm.org

San Francisco Contemporary Music Players – A leading American new music ensemble offering concerts and recordings of chamber music by contemporary composers. - <http://www.sfcmp.org>

San Francisco Symphony – The San Francisco Symphony offers concerts at Davies Symphony Hall in San Francisco, as well as other outdoor locations in the City, and national and international tour dates. - www.sfsymphony.org

Steinway Society of the Bay Area, The – A society dedicated to promoting excellence in piano performance and music education in the Bay Area. - www.steinwaythebayarea.com

CLASSES

Arts for Kids Center – San Francisco – A performing arts complex South of Market that offers painting, dancing, acting, and music classes free to local children in a newly renovated building at 966 Mission Street, San Francisco. Phone: 415/243.0322

Blue Bear School of American Music – San Francisco - One of the few music schools of its type in the country, offering private lessons, group classes, and band in American music. Located in the Marina/Presidio area. - <http://www.bluebearmusic.org>

Calder Academy, The – San Jose – An intensive, professional musical training program for young people in art and music, including classes, and audition preparation for local and national competitions. - www.calderacademy.com

Community Music Center – San Francisco – Local Mission-based organization offering an extensive array of classes in all types of instruments, including a youth orchestra and performance opportunities. Scholarships available based on need. Sliding scale for performances and recitals. - <http://www.sfcmc.org/site/>

East Bay Music Together – Berkeley - A community organization offering developmentally appropriate music classes for very young babies through four-year-olds, including drums, bells, triangles, flutes, shakers, scrapers, kitchen instruments. - <http://www.eastbaymusictogether.com>

Habitot Children's Museum – Berkeley - A hands-on learning center offering classes of all kinds for toddlers and young children, including music classes. - <http://www.habitot.org/>

BAY AREA FIELD TRIPS (continued)

CLASSES

Jewish Community Center – San Francisco - A community center offering a diverse array of classes for adults and children in culture, fine arts, music, literary arts, and much more. - <http://www.jccsf.org>

Noe Valley Music – San Francisco – Retail outlet offering musical instruments, instrument repair, and music instruction. Location: 3914 24th Street #A, San Francisco. Phone: 415/821.6644.

Private Lessons.com – Nationwide – A Web site offering a complete listing of possible teachers across the country offering private and group lessons in all sorts of forms and styles of music. By entering your instrument or zip code, the service makes a match between the student and prospective teachers. At the time of this writing in August 2003, there were 5 teachers listed in the 415 area code, offering private lessons in voice, flute, and piano. - <http://www.privatelessons.com>

San Francisco Conservatory of Music – (See Performance section above for more information.) - www.sfc.org

San Francisco School of Music/Santa Rosa Conservatory of Music – A music school offering individual and group lessons in piano, voice, classical guitar, cello, and violin in San Francisco and Santa Rosa. - <http://www.santarosacm.com>

South Bay School of Music & Arts – Milpitas - Instruction is available in piano, keyboard, guitar, bass guitar, drums, percussion, voice, trumpet, trombone, recorder, flute, clarinet, saxophone, violin, viola and cello. - <http://www.sbsma.com>

Traveling Music Teacher Network – Nationwide – A national music match program in which individual students are matched with local musicians registered with the service in San Francisco, Oakland, Fresno, San Jose, and Sacramento as well as other California locations and other cities in the country. - <http://www.travelingmusic.com>

Union Music Company – San Francisco – Union Music is operated by a group of private musicians who rent a studio space over the Union Music store at 1475 Bush Street. They offer classes for students ages 5-17 in brass, woodwind, or stringed instruments. Call the main number to get a referral for the classes at 415/775.6043.

INSTRUMENTS, EQUIPMENT, SHEET MUSIC, AND REPAIRS

Clairon Music Center – San Francisco – A great community resource for performances, music education, recordings, music, instruments, repair, classes, and referrals. - www.clarionmusic.com

Craigslist – Web site including buy/sell of all kinds of new and used merchandise including musical instruments. - www.craigslist.org

Cremona Violin Dealers & Makers – San Francisco – Retail outlet focusing on violins, although they also carry cellos and violas as well as some equipment. Location: 1254 Market Street (between 8th and 9th) # 201, San Francisco. Phone: 415/861-2202.

Fiddler's Fancy – San Francisco – 783 Castro Street, San Francisco. Phone: 415/285.6977.

Peacock Music – San Francisco – Musical instruments (self-manufactured and others), and instrument repair. Location: 2200 15th Street, San Francisco. Phone 415/626.3541.

Roland Feller Violin Maker - 551 Divisadero, San Francisco – 415/567.3708.

San Francisco Violin Shop – Specializing in stringed instruments and equipment. Location: 210 Post Street, San Francisco. Phone: 415/989.1828.

BAY AREA FIELD TRIPS (continued)

**INSTRUMENTS, EQUIPMENT, SHEET MUSIC,
AND REPAIRS**

Weinkrantz Musical Supply – Weinkrantz is a wonderful retail outlet offering bowed instruments and accessories made by contemporary California instrument makers, such as Francis Kuttner, Steve Lohman, Joseph Grubaugh, and Sigrun Seifert. The staff can also make referrals to symphony musicians and other musicians for private lessons. Location: 325 Hayes Street, San Francisco. Phone: 415/581.0303.

World Musical Instruments, Books, Recordings and Videos – Fort Bragg – A musician's service founded in 1974 that specializes in hard to find musical instruments, music, and instructional materials. - <http://www.larkinam.com>.

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Accompanist

A vocal or solo part that supports or is background for another solo part

Articulation

A musical term used to identify

Bach, Johann Sebastian

18th century (1695-1750) composer and organist who wrote thousands of works for solo instruments including voice, chamber orchestras, and orchestras

Bar

A unit of music, such as a 12-bar or 8-bar

Cello (Also called a *violoncello*)

A four-stringed instrument of the violin and string family, pitched lower than the viola but higher than the double bass

Chamber Music

Music played by a small ensemble of musicians, such as a trio or quartet. This music is intended for small rooms or concert halls

Chord

In music a term used to describe three or more notes or tones generally played simultaneously

Cutthroat

A negative term used to describe individuals or competitions that are particularly aggressive or cruel in terms of yielding the results they desire

Commissioned

A piece of music or an artwork that is requested and paid for by another person or group. In the SPARK story, a composer was *commissioned* by the Klein Competition to write a new piece for the contestants to perform as part of the competition

Composer

An individual who writes original new works or pieces for musicians, or adapts and/or arranges works composed by others

Concerto

A musical term for a composition for an orchestra and one or more solo instruments, typically in three movements

Crescendo

A musical term for an increase in volume or intensity

Critic

Someone who assesses the relative merits, faults and overall quality of an artistic work or act

Decrescendo

A musical term for a decrease in volume or intensity

Double Bass

The largest of the violin and string family, the double bass has four strings and is the lowest in pitch

Finals

The last level of qualifying competition for another, higher level of competition, or the last series of competitions

Frets

On a stringed instrument such as a violin or guitar, a fret is one of several raised metal ridges that lay across the fingerboard to assist the musician in knowing where to place his/her fingers to change pitch

Laureate

Someone honored for their achievements, especially in the arts or sciences, such as a poet laureate

Musical verses Technical Challenges

In music, one must overcome great technical challenges, meaning those physically demanding musical passages, while also being able to appropriately demonstrate a musical sensibility and sensitivity to phrasing. (A colloquial parallel might be “it’s not just what you say, but how you say it.”) Those musicians who can masterfully perform difficult technical passages may not be as sensitive to the musical phrases and subtleties, just as those who perhaps have an especially emotive quality to their performance may make technical mistakes, such as playing the wrong note or an incorrect rhythm. Being adept at both is critical in competition.

Objective (adj.)

A term used to describe a perspective that is based on observable evidence or fact, not on a personal emotion or prejudice

Orchestra

A large group of musicians that collectively perform musical compositions; an orchestra is generally comprised of string, woodwind, brass, and percussion instruments, and is intended to play in large concert halls or spacious settings

Prestigious

Something that is considered to have great value or esteem

Semi-finals

The next to the last round in an elimination competition from which the winners advance to the finals from which a single winner is usually chosen

Soloist

An individual voice or instrument performance taken by a musician who with or without accompaniment

Sonata

A musical term denoting a piece of music written for virtually any instrument, with or without accompaniment; a sonata contains 3 or 4 independent movements, each in a different key, mood, and tempo

String Instruments

A name given to instruments that have strings that are bowed, plucked, strummed, or struck. Guitars, harps, violins are all part of this family

Subjective

A personal experience or perspective that is particular to an individual. The fact that each person has experiences their own responses to every situation makes it difficult to find common ground among judges during competitions

Tremolo

The rapid alternation of two notes either on an instrument or vocally, that creates a tremulous effect

Viol

The viol and viol family are the predecessors to the violin. Although known in Europe as early as the 11th century, the viol was most popular during the 16th and 17th centuries. They are basically bowed instruments with frets, usually had six strings, and a flat back. They were usually played held downwards on the lap or between the legs (the name *viola da gamba* translates to *leg viol*).

Viola

A member of the violin and string family, the viola has four strings, is shaped like a violin but is slightly larger, and therefore is lower in pitch

Violin

A member of the string family, the violin has four strings tuned a fifth apart, an unfretted fingerboard (the part played by the left hand), is generally bowed, has a shallower body than the viol. However, it did not develop into its more contemporary form until the 17th and 18th centuries, with such innovations as made by Antonio Stradivari (1644-1737) and Giuseppe Guarnerius del Gesù (1698-1744). It was favored over the viol for its greater flexibility in range, tone and dynamics.

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Listening to Musical Instruments:

Distinguishing the Sounds

For younger students (Grades K-5) play a recording of different classical music pieces. Select from a Mozart theme and variation, or Modest Mussorgsky’s Night on Bald Mountain, or Pictures at an Exhibition, or Rimsky-Korsakoff’s Flight of the Bumblebee, or Camille Saint-Saens’ Carnival of the Animals. Ask students to identify the instruments they hear. Start with general terms, like string instruments verses wind instruments verses percussion, etc. Become more specific and ask students to identify a violin from a cello? How about a flute from an oboe or bassoon? What about a French horn and a trumpet?

Using the same musical piece, ask students to listen to the way different music themes are used to represent different moods, animals, or characters.

For example instruments can imitate the sound of an animal, such as a flute imitating a bird, or an oboe imitating a duck, or a bassoon sounding like a pig. Minor keys are often (not always!) associated with sad, angry, mysterious, or even melancholy and scary moods. But it might be rather exciting, too. If you combine a minor sounding melody with a fast tempo, what happens? For instance, the Flight of the Bumblebee is in a minor key, but the way the melody ascends and descends and uses *chromatic* movement very quickly gives the music a lot of motion. That is what helps conjure the image of a very busy, somewhat serious bumblebee.

Have students analyze the same music in emotional terms.

- How does the music make them feel?
- Which instruments have the melody?
- How is the melody used to represent a person or animal or mood?
- Have students identify what makes music *sound like* an animal or *how* it conveys an emotion.

Invite students to discuss this exercise, addressing whether it was difficult or not difficult. Did they have similar or different responses to the melody? Did it evoke a different or similar moods or feelings?

RELATED STANDARDS

MUSIC

Grade 3

4.0 AESTHETIC VALUING

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

Analyze and Critically Assess

- 4.1 Select and use specific criteria in making judgments about the quality of a musical performance.

Grade 5

4.0 AESTHETIC VALUING

Derive Meaning

- 4.2 Develop and apply appropriate criteria to support personal preferences for specific musical works.

Understanding Music Terminology

Using music terminology appropriate to the grade level, ask students to analyze different samples of music in technical terms. Illustrate each term with a sample of music to guide students in this exercise. Use language like *Tempo* – fast or slow (or use more specific terms like *allegro*, *andante*, *lento*). *Key* - is it major or minor. *Articulation* – are the notes short (*staccato*) or long and smooth (*legato*). String players can also play *pizzicato* (plucking the strings), and this produces a very soft, short sound, that could be characteristic of light, sneaky movement or something very small; *Dynamics* – is the music loud (*forte* or *fortissimo*) or soft (*piano* or *pianissimo*); *Register* – which octave does an instrument play in?

Understanding Music Terminology (continued)

For instance a piccolo plays in a high register – three and four octaves above middle ‘C’ while a double bass can play three octaves below middle ‘C’. All these techniques give a color or characteristic to the music.

Review the exercise with the class to ensure they are comfortable with the terminology.

SPARKLERS:

* (*Kindergarten*) Make your own guitar using a shoebox or Kleenex box and rubber bands of different thicknesses. Cut a round hole (about 3 or 4 inches in diameter) in the center of the largest side of the box. Wrap three rubber bands of different sizes around the width of the box so that they cross over the hole. Strum or pluck the rubber bands and hear the difference in tones they create

* (*Grades 5-8*) Make your own symbols to represent musical notes? In traditional music notation, a pitch is represented by its location on a music staff. Have students select the tools and symbolic representations for the musical notes which could be anything from shapes or colors or a pattern or a 3-dimensional staff to art materials that describe the note.

Evaluating a Performance, Composition, or Arrangement

Try locating several different recordings of the same musical piece. Pretend that your class is going to judge the orchestras or soloists and award a grand prize to the winner. Have the class create a list of criteria by which the performers will be judged. With recorded music, most likely they will play all the notes correctly, so it may have to be more esoteric, perhaps about *interpretation* of a piece, which means students will have a *subjective* opinion about it. Often in a real competition, the soloists are all quite comparable and have different strengths – maybe one has a better technical facility and can play extremely fast and accurately. Others may play with more dynamic expression and seem to convey a more lyrical interpretation. Others may have exquisite tone quality. Using these types of terms, listen to the pieces of music and have students try to defend their decisions.

Researching the Violin

The violin was initially thought to be an instrument best suited to dance music, and not very highly regarded. Even Shakespeare uses the term “fiddler” in *The Taming of the Shrew* as an insult to a character who purports to be a sophisticated musician.

Working in small groups, ask students to research the history of the violin family.

What were the functions of the violin versus the viol at the time and why?

What were some of the technical differences between the instruments that made them sound different?

How does the sound of an instrument lend itself to its function?

What type of music might one play in a church versus at a dance?

The original strings on the violin were made of catgut. What were some of the traditional materials used in making a stringed instrument?

How were complex instruments made without modern technology or electricity?

Ask students to prepare a short report on their findings to discuss with the group.

RELATED STANDARDS

MUSIC

Kindergarten

1.0 ARTISTIC PERCEPTION

1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).

Grade 3

1.0 ARTISTIC PERCEPTION

1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

1.4 Identify visually and aurally the four families of orchestral instruments and male and female adult voices.

1.5 Describe the way in which sound is produced on various instruments.

Grade 6

Analyze and Critically Assess

4.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening

SPARKLERS:

- * Select a historical time period, like the Renaissance or the Romantic era, or composers such as Mozart, Bach, Beethoven, or Tchaikovsky and research their lives, work and achievements.
- * Compare and contrast how the roles and opportunities for musicians may have changed between then to now.

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