

## Program 3 Conflict

### KENTUCKY CORE CONTENT FOR ASSESSMENT ADDRESSED

#### Music

- AH-E.1.1.31 **Rhythm:** 4/4 meter  
AH-E.1.1.32 **Tempo**  
AH-E.1.1.33 **Melody:** shape  
AH-E.1.1.34 **Harmony:** unison  
AH-E.1.1.36 **Timbre-**instrument families  
AH-E.1.1.37 **Dynamics:** piano, forte  
AH-E.1.1.39 **Instrument families:** string, woodwinds,  
brass, percussion  
AH-E-1.1.24 Evaluate own musical performance or  
composition by citing appropriate  
musical elements.

#### Writing

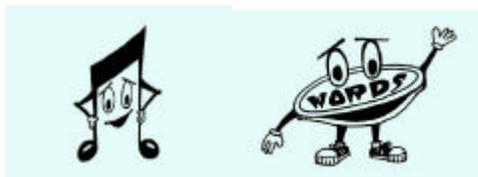
- WR-E-1.1 **Reflective Writing**  
WR-E-1.2 **Personal Writing**  
WR-E-1.3 **Literary Writing**



### Program Objectives

#### Students will be able to:

- Define and give examples of conflict
- Define and give examples of conflict resolution
- Describe at what point in a story the high point usually occurs and why
- Describe how a composer creates conflict and resolution in music
- Analyze music in terms of the elements of music
- Revise stories to develop better conflict and resolution
- Create new stories using music as a prompt
- Describe similarities and differences between writing stories and composing music



## Program Outline

All Times Approx.

- 00:00 **PART I:** Robert Franz introduces the program and talks with students about what the terms “conflict” and “resolution” mean
- 02:40 Author George Ella Lyon talks about how she develops suspense in a story
- 04:00 Robert and the students discuss conflict in the world around us and how a storm illustrates the concepts of conflict and resolution
- 07:00 Robert and composer Lawrence Dillon talk about how composers create conflict and resolution in music
- 07:50 Robert introduces the *Storm* Movement from Beethoven’s 6<sup>th</sup> Symphony
- 08:50 The Louisville Youth Orchestra performs the *Storm* Movement
- 13:30 **PART II:** George Ella talks about conflict and resolution in writing and introduces her book *One Lucky Girl*
- 17:15 George Ella reads *One Lucky Girl*
- 21:30 The group discusses the climax in the story and compares writing to music
- 22:40 Robert wraps up the series and encourages students to watch a taped performance of The Louisville Orchestra on KET or attend a live concert
- 23:45 Meet the young musicians
- |                     |         |       |
|---------------------|---------|-------|
| Total Running Time: | Part 1  | 13:30 |
|                     | Part 2  | 11:45 |
|                     | Program | 24:15 |

## Conflict: Part I (13:30 minutes)

*When you go to listen to a piece of music like an orchestra or any piece of music being played, listen to how the composer takes you to a high point, and gets bigger and bigger, and then lets you down at the end.*

--Maestro Robert Franz

## Before You Watch

- **Writing:** Ask students to define and describe examples of what a conflict and a resolution are—in real life and in stories. Ask them to describe some conflicts they’ve written or read about in classroom books. What questions do they ask when creating and solving a conflict? How do they add suspense to a story? At what point do they place the high point of the conflict? (beginning, middle, end)

## Watch

- **WATCH** the first segment of Part I (stopping just before the performance). A good story always has a conflict—a problem to solve—be it a written story or a musical story. George Ella, Lawrence, and Robert discuss with fifth grade students how they each develop conflicts and work them out in their areas of specialty.

## During the Program

- **STOP** the tape after Robert's discussion with children, Lawrence, and George Ella. Where in a story does the high point of the conflict usually occur, according to the speakers? **Draw how it would look on a line graph** [Ans: bell-shaped curve pushed to the right—high point *after the middle of the story*.]
- **Music:** Review with students the **elements of music**. Sample review questions:
  1. What is **tempo**?
  2. What are **dynamics** in music? What do these dynamic markings mean: forte, piano?
  3. What is a **melody**? What is **harmony**?
  4. What is a **crescendo**? A **decrescendo**?
  5. Name the four **instrument families** and examples of each.
  6. What is **timbre**? Name several instruments with different timbres.
  7. How might a composer use these elements to make an orchestra sound like there is a conflict? [Ans: (one example) have music build (**crescendo**) to loud (**forte**) and fast, and use lots of **percussion** for the conflict.]
  8. How would these elements be used to make an orchestra sound like the conflict is being resolved? [Ans: (one example) have the music slow in **tempo** or **decrescendo** to **piano** after the main high point, with maybe only one instrument playing at the end.

## Listening Guide: Beethoven's Storm Movement

Have students listen as the storm moves closer, develops in intensity, reaches a climax, and then passes away. Use the following to enhance your students' listening.

- This piece is in 4/4 meter. You can count the time by counting in groups of four—but it's a fast four!
- The music starts **piano** (quietly) with the strings playing in a quick tempo (**allegro**). Listen for the bouncy bowing of the **upper strings**, sounding like raindrops, and the **tremolo** (fast vibrating movement) of the **lower strings** underneath, like low and quiet thunder. There is a **crescendo** (gets louder and louder) until...
- Listen for the loud crashes of the brass, like lightning, while the **tympani** rumbles beneath. The music is now **forte** (loud)!
- Listen for the thunderclaps produced by the **tympani**. Just like in a storm, we hear quiet (**piano**), then a loud thunderclap (**forte**), then quiet again (**piano**), etc.
- After this, listen for a **crescendo** as the music grows louder and louder, the upper strings sounding again like the rain. The music continues to build to a big crash of thunder, *the high point of the storm*; following that, the crashes get quieter.
- The music **decrescendos** to **piano** as the strings play like raindrops again.
- As the storm passes, the strings quiet down (**decrescendo**), and the tympani makes the sound of thunder growing more distant.



The Louisville Youth Orchestra performs *The Storm*.

- The piece ends with the **oboe** playing a lovely melody as the storm resolves itself. The flute plays a brief scale up to end the piece.

## Watch

- **START** the tape and complete watching Part I. **The Louisville Youth Orchestra** plays a piece that demonstrates conflict and resolution—the *Storm* movement of Beethoven’s 6<sup>th</sup> Symphony, *Pastoral*.

## During the Program

- **STOP** the tape after the orchestra performs. At about what point in a story or piece of music does Lawrence say the high point or climax usually occur—beginning, middle or end? Or some place different?

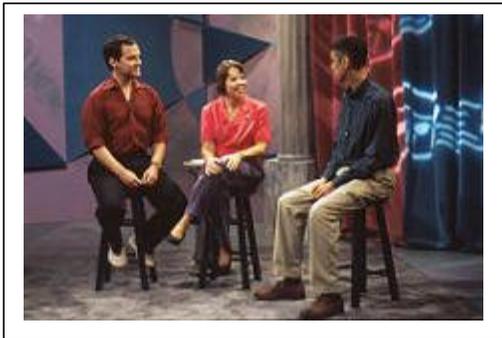
## Conflict: Part II (11:45 minutes)

### Watch

- **WATCH** Part II. George Ella reads her children’s book *One Lucky Girl*, in which a family lives through a tornado—but when does the *real* conflict occur in the story?

## During the Program

- **STOP** the tape before George Ella reads from her book.
  - Write or discuss the questions George Ella asks when developing a conflict and resolution for a story.
  - From what three perspectives did George Ella try to write her stories before she decided on the right one? **Teacher: point out to students that even professionals revise!**



- **START** the tape for the reading.
- **STOP** the tape after George Ella reads from her book.
  - What was the setting?
  - Who were the characters in the story?
  - What was the narrator’s nickname—why?
  - Who was the “one lucky girl”?
  - What was the *real conflict*

(problem to be solved) of the story and how was it resolved? Hint: it’s not the storm!

## Follow-up Activities

- **Writing:** Discuss what the conflict was in George Ella's story. How did she build the suspense? Go back to conflicts you've created in your own writing pieces. Are there ways you could build the suspense? Does your conflict get resolved too early or too late in the story? Spend some time revising your piece, focusing on developing the conflict through suspense, and then resolving it.
- **Music:** Have students listen again to Beethoven's *Storm* movement with the listening guide. Ask them to point out elements from the listening guide that they are able to hear. **Note:** This kind of analysis is required elementary music core content.

# Student Worksheet

## Fun Follow-up!

Figure out what words the clues represent. Then find the words in the grid. Words can go horizontally, vertically and diagonally in all eight directions.

R	H	X	M	P	B	N	Q	T	L	N	L
T	J	X	L	L	T	M	R	H	O	M	R
A	O	Y	W	P	N	E	L	I	J	Z	I
L	R	R	Q	K	M	Q	T	W	N	N	G
L	M	K	N	E	P	U	C	R	E	Z	Y
E	P	H	L	A	L	J	I	C	V	L	K
G	X	O	T	O	D	G	L	R	O	K	C
R	M	M	S	Y	Z	O	F	D	H	J	U
O	W	E	K	K	H	B	N	R	T	J	L
T	R	Y	K	Q	L	R	O	H	E	T	E
N	S	T	O	R	M	F	C	V	E	X	N
R	I	N	A	P	M	Y	T	D	B	N	O

### CLUES:

- 1) Tempo marking meaning fast: \_\_\_\_\_
- 2) Composer of the *Storm* Movement: \_\_\_\_\_
- 3) Problem in a story: \_\_\_\_\_
- 4) Book by read by George Ella Lyon:  
\_\_\_\_\_
- 5) How a problem is solved: \_\_\_\_\_
- 6) Beat pattern in music: \_\_\_\_\_
- 7) Name of the piece of music played in this program: \_\_\_\_\_
- 8) Natural disaster in one lucky girl: \_\_\_\_\_
- 9) Fast, vibrating bowing style played by cellos in the *Storm*:  
\_\_\_\_\_
- 10) Percussion instrument which produced thunder in *Storm*:  
\_\_\_\_\_

# Teacher Answer Sheet

## ANSWERS:

- 1) Tempo marking meaning fast: **ALLEGRO**
- 2) Composer of the *Storm* Movement: **BEETHOVEN**
- 3) Problem in a story: **CONFLICT**
- 4) Book by read by George Ella Lyon:  
**ONE LUCKY GIRL**
- 5) How a problem is solved: **RESOLUTION**
- 6) Beat pattern in music: **RHYTHM**
- 7) Name of the piece of music played in this program: **STORM**
- 8) Natural disaster in one lucky girl: **TORNADO**
- 9) Fast, vibrating bowing style played by cellos in the *Storm*:  
**TREMELO**
- 10) Percussion instrument which produced thunder in *Storm*:  
**TYMPANI**

## **Culminating Activities**

### **Character, Setting, Conflict and Resolution**

#### **1) Writing/Revising**

Organize a Writing Workshop. Have students work in groups, reviewing what they've written, reading pieces aloud, coaching each other on how to improve their work, and revising pieces for possible entry into portfolios.

#### **2) Writing to Music**

Have students listen to a piece of classical music from your school collection (e.g., a movement of Vivaldi's *Four Seasons*), but don't tell the students the title. Ask them to write adjectives, nouns, and verbs stream-of-consciousness style in their writers' notebooks as they listen. Afterwards, ask them to create characters and a setting that this piece of music inspired. Then, using the question guides they generated on character, setting, and conflict, have them develop these pieces into stories. Read selected pieces in class to hear if their stories were different or similar—all inspired by the same piece of music!

#### **3) Analyzing Music**

Have students listen to a piece of classical music from the school collection (or from your own personal one). Music from either the Romantic (1850 – 1900) or Contemporary (20<sup>th</sup> century) Periods are best for providing them with a full range of musical elements. Have them write a very simple analysis of how the composer used musical elements to create the mood and characters of the piece.

**Suggested composers for inspiring writing and analysis:** Tchaikovsky, Chopin (Romantic); Stravinsky, Gershwin (Contemporary).

Watch KET Schedules for re-broadcasts of the Louisville Orchestra In Performance: *Creating Stories with Music*, a special concert for young listeners. The concert curriculum guide will be available here prior to the next airdate. Stay tuned!

## Artist Biographies

### Robert Franz

Robert Franz was born in Kingston, New York, where his music career began with an inspiring introduction to the cello in third grade. Robert was so excited about the cello



that he immediately declared to his parents that he wished to become a musician! Three years later, he switched to the oboe, which became his principal instrument. Robert went to the North Carolina School for the Arts (composer Lawrence Dillon was his teacher there), receiving degrees in oboe performance and conducting. As Associate Conductor of The Louisville Orchestra, Robert conducts about 35 concerts a year, including all education concerts and any “back up” conducting duties for his boss, Music Director Uriel Segal. Robert lives in Louisville and enjoys rollerblading, traveling, hiking, movies, and spending time with his “little brother,” Antonio.

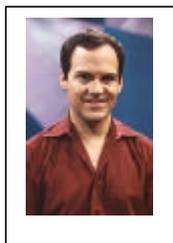
### George Ella Lyon

George Ella Lyon was born and raised in Harlan County, Kentucky, the daughter of a dry-cleaner and a community worker. She grew up with one older brother in a house full of music, stories, and books. Her first ambition was to be a neon sign maker. Much later, she planned to be a folk singer in Greenwich Village, NYC. Finally she realized it was the music in the words she was after, and she has been after it ever since. She has degrees in English from Centre College, the University of Arkansas, and Indiana University, where she studied with poet Ruth Stone. Lyon is the author of *With a Hammer for My Heart* (a novel), *Catalpa* (poems, winner of the Appalachian Book of the Year Award) and *Where I'm From, Where Poems Come From*, a primer for young poets. Her books for young readers include three novels (*Borrowed Children*, *The Stranger I Left Behind*, and *Here and Then*), nineteen picture books (among them *Come a Tide*, *Together*, *Who Came Down That Road?*, *Counting on the Woods* and *Book*), and an autobiography, *A Wordful Child*. Married to musician Steve Lyon, she lives in Lexington, Kentucky, and has two sons.



### Lawrence Dillon

Composer Lawrence Dillon, the youngest in a family of eight children, was born in Summit, New Jersey in 1959. Half-deaf from birth, Dillon took to music at an early age, composing short pieces for piano when he was seven years old. He eventually ended up at Juilliard, a very famous music college, where he got a doctorate in composition. After a few years of teaching at Juilliard, Dillon became Assistant Dean of the North Carolina School of the Arts. Now he lives in Winston-Salem, North Carolina with his dog Siegfried, writing music and teaching composition at NCSA.



### Jim Stopher

Jim Stopher is a 2000 graduate of Ballard High School in Louisville and attends Harvard University in Cambridge, Massachusetts. He began playing the piano at the age of nine and has since achieved many awards and honors, including solo performances with The

Louisville Orchestra as winner of the Young Artist Competition. As accomplished in the classroom as in the recital hall, Jim was on the math team throughout high school, has won numerous awards in math, science, and Spanish, and became a National Merit Semifinalist. Jim also plays the cello and has won prizes at the Kentucky State Fair for his culinary talents.



### **John Popham**

Louisville native John Popham graduated from the Youth Performing Arts School and is now continuing his studies independently through Indiana University. John is an active performer, playing as soloist, in chamber ensembles (small groups of musicians), and in various orchestras. John served as principal cellist of the Louisville Youth Orchestra, the Youth Performing Arts School Philharmonia, and the Starling Chamber Orchestra, with which he toured Turkey, Korea, Germany, and Austria and produced recordings. John has also been a soloist with The Louisville Orchestra as a winner of the Young Artist Competition. John's other interests include reading short stories and poetry, watching movies, attending performances of all kinds, and spending time with his pet dog, Sassy.



### **Central Kentucky Youth Orchestra**

*For more information, visit their web site at [www.ckyo.org](http://www.ckyo.org)*

For Howard Pence, a Lexington area music teacher, the dream began in 1947 with 14 local high school string players. Hoping to provide quality learning and performance opportunities for talented young musicians and, in turn, to bring cultural enrichment to audiences throughout the state and country, Pence's dream was realized as his 14 string players grew to 49 players and a full Youth Symphony Orchestra in 1949. By following his dream, Pence created one of the oldest independently chartered youth orchestras in the United States.



With each passing decade this dream has continued to flourish and grow, as the Youth Music Society of Central Kentucky became the Central Kentucky Youth Orchestras, today consisting of two orchestras with over 140 talented young people from the central Kentucky region, a chamber music program, and a string orchestra for younger players. Musicians are required to participate in their school instrumental music programs and take private lessons. The symphony and concert orchestras have maintained a long tradition of giving performances throughout the local community, the state and neighboring states. Children's concerts and benefits for other community organizations are also part of CKYO's long and storied history. The orchestra also tours, having performed in Russia and France, among other countries.

## **Louisville Youth Orchestra**

*For more information, visit their web site at [www.lyo.org](http://www.lyo.org)*



The Louisville Youth Orchestra (LYO), founded in 1959, provides an extraordinary musical experience for young people from grade school through age 21. The LYO is made up of three orchestras, two elementary string programs, and various ensembles in which students advance according to their own musical progression and interests. There are nearly 300 musicians from 55 schools and 15 counties in the Louisville and Southern Indiana metro area.

Musicians are required to participate in their school instrumental music programs and must take private music instruction. Financial scholarships for instruction are available and awarded based on need. Performance opportunities provide a wide range of meaningful experiences from September through June each year.

## **The ALO Young Artist Competition**

*Find more information about The Louisville Orchestra, visit their web site at [www.louisvilleorchestra.org](http://www.louisvilleorchestra.org)*

The Association of The Louisville Orchestra has sponsored the Young Artist Competition since its inception in 1942. This annual instrumental competition is open to young musicians in grades 5 – 12. Winners of the Young Artist Competition receive the opportunity to perform as guest soloists with The Louisville Orchestra. For more information, contact The Louisville Orchestra.

## **HANDOUT A: Techniques and Questions for Writing Characters**

**Directions:** Below, list the techniques and questions you use when you create and develop characters. As you listen to author George Ella Lyon talk about her techniques and questions, list hers in the second column. Do the same for composer Lawrence Dillon. Now you have techniques you can use in the future!

<b>MY Questions/Techniques</b>	<b>AUTHOR</b>	<b>COMPOSER</b>

## **HANDOUT B: Techniques and Questions for Writing Setting**

**Directions:** This time we're focusing on creating settings with writing and music. Below, list your own techniques and questions first, then add those you hear from George Ella Lyon and Lawrence Dillon.

<b>MY Questions/Techniques</b>	<b>AUTHOR</b>	<b>COMPOSER</b>

# Elements of Music

## Based on Kentucky Core Content for Assessment: Music

- 1) **Dynamics** refers to the loudness (volume) of the music. These terms are written into music to indicate how loudly the composer wishes it to be played: **forte** (pronounced *fortay*) = loud; **piano** = soft. You can also add **mezzo** (medium) to them: mezzo forte (medium loud), mezzo piano (medium soft). **Dynamic levels can help express the mood and character.** Listen to the dynamic levels in Grieg's *Sunrise* and in Beethoven's *Storm*. Ask your students when the dynamic levels are forte, or **fortissimo** (*really loud*) and piano, or **pianissimo** (*really soft*). Ask them what this expresses in terms of the different moods the pieces represent.
- 2) **Tempo:** refers to the speed of the music, which can also tell you a lot of the mood and about the characters. Three common tempos in music are **allegro** (fast), **moderato** (medium) and **largo** (slow). What tempos do you hear in the Grieg piece and the Beethoven piece? *Be sure they don't confuse tempo with dynamic level or number of notes. The tempo is the pulse.* You can have a lot of notes played in a slow pulse (slow tempo).
- 3) **Melody** is simply the main tune. When you sing a song, you usually sing the melody. Listen for the melody in Grieg's *Sunrise*. **Harmony** is when you have two or more pitches (notes) playing or being sung simultaneously. Sing "Happy Birthday" and try to sing "harmony" on some of the notes to get the idea across about harmony. In an orchestral piece, usually one section will have the melody for a time while others are playing harmony. For instance in *Sunrise*, the flute has the melody in the beginning, and the other instruments are playing chords in harmony underneath.
- 4) **Instrument Families:** The orchestra is divided into **four separate groups** called families. The kind of sound an instrument has is called the timbre.
  - **String Family:** *violin, viola, cello, bass, harp*  
This is the largest family in the orchestra. String instruments have carved, hollow wooden bodies with **four strings** running from one end to the other. Strings are plucked with fingers (**pizzicato**) or played with a bow (**arco**). The bow is made of wood and horsehair. The *harp* has 46 strings that are plucked or strummed by the harpist's hands.
  - **Woodwind Family:** *flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, contra-bassoon*  
Most woodwind instruments are made of wood and use a reed (a small strip of cane) to vibrate the air blown into the instrument. The oboe, English horn, bassoon, and contra-bassoon are double-reed instruments (sound is produced by vibration of two thin pieces of cane). The flute and piccolo do not use a reed. Air is blown across an opening (much like blowing air across the mouth of a soda bottle). Modern flutes are made of silver, gold, or even platinum (unlike the wooden Native American flute)!

- **Brass Family:** *French horn, trumpet, trombone, tuba*  
Brass instruments are long brass tubes curled up in different shapes; they can produce very loud sounds. For example, the French horn is really a 16-foot tube bent into circular form and flared at the end. Brass instruments have cup-shaped mouthpieces into which the air is blown; they also have wide, bell-shaped ends where the sound comes out. The player's lips make a "buzzing" sound that creates sound vibrations.

- **Percussion Family:** *timpani, bass drum, snare drum, cymbals, glockenspiel, xylophone, tambourine, triangle, wood block, gong, piano*  
There are hundreds of percussion instruments (instruments that make sound when struck) that come in many different shapes and sizes. Timpani (kettledrums) are most often used in an orchestra. Listen as the timpani makes the sound of thunder in Beethoven's *Storm* movement. Other instruments commonly used are the bass drum and snare drum. Heads of drums can be tight or loose to produce varied musical pitches. Some are metal (glockenspiel and bells) and some are wood (xylophone). The *piano* has strings, but they are struck by small hammers when the keys are pressed down. For this reason, the piano is related to the percussion family.

- 5) **Meter:** Music generally has a beat. You see this when a child taps his/her foot to the music. Most Western music is written so that one beat out of every few is accented. When the first beat of every four is accented, that is said to be in "four" time (ONE, two, three four, ONE, two, three, four, etc). The Beethoven piece is in a quick 4/4 time—this is what is meant by **meter**. The meter usually reads with one number on top, and one on the bottom. The number of beats in a measure is the top note (in this case, 4). The bottom refers to the kind of note that gets a beat. In 4/4 time, the bottom number is 4, meaning 1/4 notes gets a beat. When you count the beat of a song, you can usually feel the first beat accented. If it is in 4/4 time, the accent is on the first beat, and there are four beats in a measure. Grieg's *Sunrise* is in a fast 3/4 time (ONE, two, three, ONE, two, three, etc). Waltzes usually are in "three" time. If you have a recording of Tchaikovsky's *The Nutcracker*, have students count the 3/4 time of "Waltz of the Flowers" (it's a quick 3/4 time like the Grieg they will hear).

**Teacher: As you can see, meter is a complex concept to teach, and you may want to ask your music specialist to work with your students!**

- 6) **Rhythm:** Rhythm is a pattern you make in between the beats. Usually people tap the beat of a song with their feet. You can also clap or speak different rhythms within that beat. Phyllis Free, a local musician/artist, does this exercise with children to help them differentiate beat and rhythm: they tap their foot (1, 2, 3, 4) and say "The feet keep the beat" (ba, bum, ba, ba, bum). They are saying a rhythm within a regular beat. Try experimenting with saying different rhythms as your feet tap the same consistent beat.
- 7) **Pitch** refers to how high or low the notes are. All pitch is relative, but you can compare pitches to each other and get a sense of if they are higher or lower. Discuss

with students the instruments of the orchestra they are familiar with. Which have high pitches? Medium? Low? Singers in a choir are grouped by pitch range: **basses** sing the lowest part, then **tenor** sings a bit higher, then **altos** sing higher, and **sopranos** sing the highest pitches in the group. As students listen to the musical pieces, ask them to point out high and low pitched instruments they hear, and what effect it has on the mood?

- 8) **Timbre** (pronounced “tamber”) refers to the *kind of sound* an instrument makes, not the pitch. For example, a violin, an oboe, and a flute play the same pitch, an “A,” but they all sound different even though they are all playing the same note—their *timbres* are different. Often, a composer will choose an instrument to play a character, or create a mood, based on its pitch range and timbre. For example, he/she might have a piccolo play for a fairy character, or a bass play for a bear.