



2012-2013  
SEASON

## SchoolTime Study Guide



Photo: Bryan Reinhart

### Simón Bolívar Symphony Orchestra

Wednesday, November 28, 2012 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

# Welcome to *SchoolTime!*

On Wednesday, November 28, at 11am, your class will attend the Simón Bolívar Symphony Orchestra of Venezuela's performance, ¡MUSICA! A Celebration of Music from Latin America at Cal Performances' Zellerbach Hall.

Cal Performances is proud to host the extraordinary Simón Bolívar Symphony Orchestra, 200 musicians who have taken the world by storm with their stunning playing and vibrant energy. The orchestra is the flagship of El Sistema, the State Foundation for the Venezuelan System of Youth and Child Orchestras, which provides music education for 250,000 young people. "For the children we work with, music is practically the only way to a dignified social destiny," says José Antonio Abreu, the orchestra's founder. "Poverty means loneliness, sadness, anonymity. An orchestra means joy, motivation, teamwork, the aspiration to success." Come celebrate the music of Latin America – and witness the thrilling future of classical music – with these amazing musicians.

## Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- Copy the student [Resource Sheet](#) on pages 3 & 4 and give it to your students several days before the show.
- Discuss the information on pages 5—8 [About the Performance & Artists](#) with your students.
- Read to your students from About the Composers on pages 6 & 12, About Orchestras on pages 13—17 and About Venezuela on pages 18 & 19.
- Engage your students in two or more [activities](#) on pages 22—24.
- Reflect with your students by asking them [guiding questions](#), found on pages 3, 5, 7, 13, & 18
- Immerse students further into the subject matter and art form by using the [Resource](#) section on page 25.

## At the performance:

Your class can actively participate during the performance by:

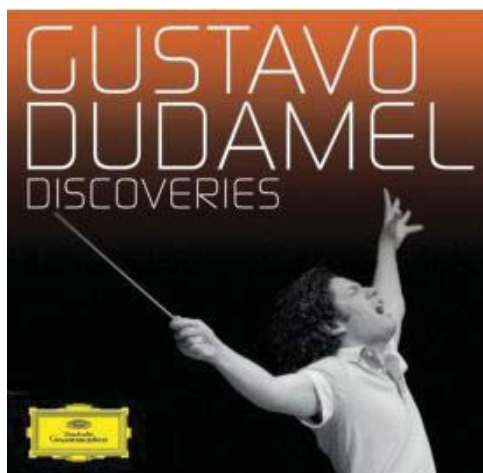
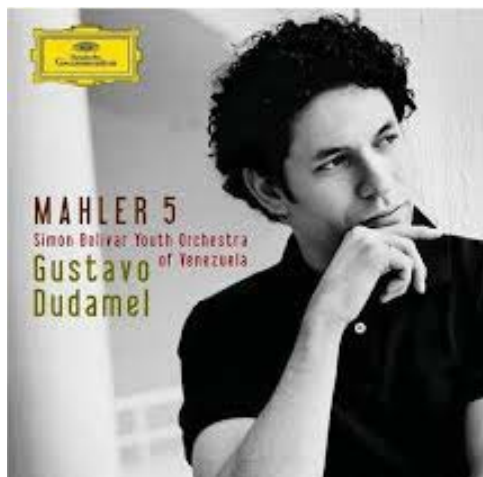
- LISTENING CAREFULLY to the melodies, harmonies and [rhythms](#)
- OBSERVING how the musicians work together as an ensemble under the leadership of the conductor
- THINKING ABOUT the different cultures, ideas, and emotions expressed through the music
- MARVELING at the skill of the musicians
- REFLECTING on the sounds and sights experienced at the theater.

We look forward to seeing you at SchoolTime!

Laura Abrams  
Director, Education & Community Programs

Rica Anderson  
Education Programs Administrator

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# 1 Theater Etiquette

## Be prepared and arrive early.

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

## Be aware and remain quiet.

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

## Show appreciation by applauding.

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

## Participate by responding to the action onstage.

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

## Concentrate to help the performers.

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

## Please note:

*Backpacks and lunches are not permitted in the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone before the performance begins.*





Dr. Jose Antonio Abreu with children of El Sistema



Maestro Alfredo Rugeles

# 2 Student Resource Sheet

## Questions to Think About

- Name some of the composers featured in ¡MUSICA! A Celebration of Music from Latin America.
- What is El Sistema and why was it created?
- What is Gustavo Dudamel's role in the orchestra?
- What is unique about Venezuela?



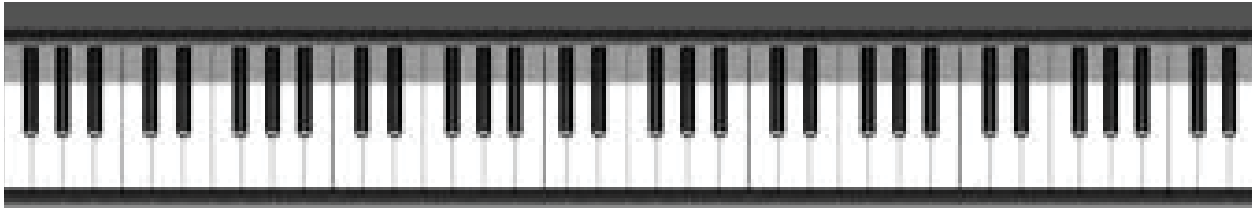
Photo: Bryan Reinhart

## What You'll See

On Wednesday, November 28, your class will attend ¡MUSICA! A Celebration of Music from Latin America performed by the Simón Bolívar Symphony Orchestra of Venezuela. The orchestra will perform music with a Latin American flavor by composers from Cuba, Argentina, Mexico and the United States.

## Composers include:

- Julián Orbón (1925-1991)  
Born in Spain and raised in Cuba.
- Esteban Benzecry (1970-)  
From Argentina
- Alberto Ginastera (1916-1983)  
From Argentina
- Arturo Márquez (1950-)  
From Mexico
- Leonard Bernstein (1918-1990)  
From the United States



## About the Artists

### Simón Bolívar Symphony Orchestra of Venezuela

The Simón Bolívar Symphony Orchestra of Venezuela was started in 1975 by Dr. José Antonio Abreu as part of the National System of Youth and Children's Orchestras (also known as El Sistema). Dr. Abreu (a conductor, composer, professor and musician) started the program as he believes that music has the power to touch young people's lives and empower them to create positive change in their communities. His goal was to make sure that children in Venezuela's schools had music education every day.

To the young people of Venezuela, El Sistema's motto "to play and to fight", means that when you work hard to be the best you can, you have the ability to make your dreams come true. The National System of Youth and Children's Orchestras now has over a dozen orchestras, choirs and chamber ensembles, of which the Simón Bolívar Symphony Orchestra is the most famous worldwide. Since 2006, the orchestra has recorded four albums with Gustavo Dudamel as conductor.

### Conductor Gustavo Dudamel

Gustavo Dudamel has been the Music Director for the Simón Bolívar Youth Symphony Orchestra since he was 17 years old. Originally a violinist, he became interested in conducting and studied with many great teachers, including Dr. Abreu. Dudamel has won many awards for his musical achievements and is known around the world as an important and accomplished musician and conductor. He is currently the Music Director of the Los Angeles Philharmonic, but he still tours the globe with the Simón Bolívar Symphony Orchestra. Dudamel's passion and talent are easy to see in all of his concerts as a conductor.

### About Orchestras

An orchestra is a group of musicians that plays music together under the guidance of a conductor, who organizes the work and directs the musicians as they play. A large orchestra (50 or more) is known as a symphony orchestra. A smaller orchestra is called a chamber orchestra.

### Orchestra Sections

Orchestras are divided into four sections, or families, which are based on the kind of instruments played. The string section covers all the stringed instruments like the violins; the woodwind section covers instruments which are blown through and use reeds, like the clarinet; the brass section (so named because the instruments are made of brass) contains metal wind instruments like trumpets; and the percussion section includes all of the drums and rhythm instruments.

### About Venezuela

Venezuela is the sixth largest country in South America and has a diverse geography, including the Andes Mountains, Amazonian rainforests, deserts and beaches. Venezuela is home to native, African, and Spanish cultures and the most commonly spoken language is Spanish. Most Venezuelans live in big cities including the capital and largest city, Caracas. Hugo Chavez is the president of Venezuela and has helped bring about the "Bolivarian Revolution," which includes Socialist programs that aim to improve education, health care, and reduce the poverty rate. The country's rich oil reserves have helped improve the economy as Venezuela sells oil to countries all over the world, including the United States. Venezuela can also boast its revolutionary El Sistema program, which influences the philosophies of music education all over the world.

# 3 About the Performance

## Questions to Think About

- What will you experience at ¡MUSICA! A Celebration of Music from Latin America?
- Who is Chaac and how does he take form in *Rituales Ameridinius*?
- What is the Malambo and what is the tradition behind it?
- What was the inspiration for Danzón No. 2?



Photo: Bryan Reinhart

## About the Performance

¡MUSICA! A Celebration of Music from Latin America with Simón Bolívar Symphony Orchestra of Venezuela.

Tres versiones sinfónicas

Composer: Julián Orbón (1925-1991)

This piece was written in 1953 as a symphonic set of three pieces dedicated to Latin America's pre-Columbian cultures and includes a variety of Julian Orbon's styles as a composer. The first movement, Pavana,

includes influences from sixteenth century Spanish music as well as suggestions of composer Aaron Copland's style. Organum-Conductus, the second movement, references the medieval form of adding voices to the melody. Finally, Xylophone has aspects of Afro-Caribbean music and focuses on rhythm. Tres versiones sinfónicas won the Juan Jose Landaeta Prize at the First Latin American Music Festival in Caracas, Venezuela in 1954.

Rituales Ameridinius – II: Chaac

Composer: Esteban Benzecry (1970-)

Rituales Ameridinius was written in 2008



and is dedicated to conductor Gustavo Dudamel. The orchestral piece represents the three major pre-Columbian Latin American cultures—the Aztecs of Mexico, the Mayans of Southern Mexico and Central America, and the Incas of Peru and South America. With this cultural inspiration, Benzecry composed the piece as a type of musical folklore. The three movements can be performed together as a symphony or on their own.

At SchoolTime, the orchestra will play a selection from the second movement, Chaac, named for the Mayan god of rain. Chaac, also a symbol of creative energy, appears at the beginning of the movement as a water drop and becomes a powerful tide by the central part.

#### Malambo

Composer: Alberto Ginastera (1916-1983)

Malambo is a type of Argentine dance typically performed by 19th century gauchos (South American cowboys.) Gauchos danced the malambo to prove their dance prowess and demonstrate their male energy and vigor, clapping their hands and stomping their feet in a way reminiscent of tap dancing. Ginastera wrote Malambo for piano in 1940, and later adapted it for a full orchestra in 1941.

#### Danzón No. 2

Composer: Arturo Márquez (1950-)

One of Arturo Márquez's most famous pieces and one of the most widely performed compositions by a Mexican composer, Danzón No. 2 was commissioned by the National Autonomous University of Mexico and first performed in 1994. The piece was inspired by the folklore of Veracruz and Cuba. Danzón No. 2 became commonly known after the Simón Bolívar Youth Orchestra performed it as a signature piece across Europe and the United States in 2007; the orchestration received consistently positive responses from

audiences and quickly gained popularity.

#### Mambo

Composer: Leonard Bernstein (1918-1990)

Mambo is a song from West Side Story, a musical retelling of Romeo and Juliet set in the Upper West Side neighborhood of New York City in the mid-1950s. In the musical, Tony and Maria, two young people from competing gangs, fall in love with tragic consequences. The song Mambo takes place at the local dance, where Tony and Maria meet for the first time. During the song, the Puerto Rican gang, the Sharks, and the Polish-American gang, the Jets, challenge each other to a dance off. The lively musical composition captures the mood and styles of the characters in this lively dance scene.

# 4 About the Artists

## Questions to Think About

- Describe the program Dr. Abreu helped establish in 1975.
- What is a núcleo?
- Describe some of the Simón Bolívar Symphony Orchestra's achievements.
- What is El Sistema's approach to music education?



Gustavo Dudamel - Photo: Chris Christodoulou

## About the Artists

The Simón Bolívar Youth Orchestra of Venezuela (SBYOV, also known as the Simón Bolívar Symphony Orchestra)

Founded as a youth orchestra in 1975 by Dr. José Antonio Abreu, the Simón Bolívar Symphony Orchestra of Venezuela is the pinnacle ensemble of the National System of Youth and Children's Orchestras (a.k.a. El Sistema) which Dr. Abreu helped establish to ensure music education's place in the

Venezuelan public school system. It is comprised of over a dozen orchestras, choirs and chamber ensembles, with the Simón Bolívar as its flagship. Since 2006, the orchestra has been recording on the Deutsche Grammophon label with Gustavo Dudamel as conductor and have produced four albums.

The orchestra has had two principal conductors: its founder, Maestro Abreu, who held the post for over two decades, and Maestro Alfredo Rugeles, its current artistic director. In addition to Dr. Abreu and Maestro Rugeles, the orchestra has welcomed prominent guest conductors to its podium, whose contributions to the orchestra's artistic standards have proved invaluable.

The SBYOV has performed with famous soloists and renowned ensembles. It has appeared in many music festivals, gala concerts, and special events in Venezuela and abroad, and it has played at many of the most important venues of Europe, Asia, and North and South America. The SBYOV's varied repertoire includes important Venezuelan and Latin-American pieces which have won renown and popularity due to the orchestra's performances and recordings.

Since 1976, the Teresa Carreño Theater has been the SBYOV's permanent home. The orchestra's weekly performances are held here and the theater also hosts the Orchestral Academic Program (Programa Académico Orquestal), developed in 2001. Through this program, the best musicians from the Núcleos (community-based centers focusing on educational, artistic and cultural activities) around the country join the SBYOV to continue their musical education under the tutelage of world-renowned institutions and El Sistema's most experienced musicians.



Gustavo Duamel - Photo: Richard Reinsdorf

#### Gustavo Dudamel

Born in 1981, Gustavo Dudamel began his musical journey with the violin, learning from José Francisco del Castillo at the Latin American Academy of Violin. He began studying conducting in 1996, and three years later, he was appointed Musical Director of the Simón Bolívar Symphony Orchestra of Venezuela where he trained under Dr. Abreu. Dudamel is in his fourth season as Musical Director of the Los Angeles Philharmonic, a post which he will maintain until 2019. A highly decorated conductor, Gustavo Dudamel was named one of Time Magazine's "100 Most Influential People" in 2009 and the Gramophone's artist of the year in 2011. In February 2012, his recording with the Los Angeles Philharmonic of Brahms Symphony No. 4 won the Grammy for Best Orchestral Performance. He divides his time between Caracas, Venezuela, and Los Angeles, directing his two orchestras.

# 5 About El Sistema



Dr. José Antonio Abreu - Founder, El Sistema

## Venezuela's El Sistema

El Sistema is a model for how a music program can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation's neediest kids. Among its graduates, El Sistema Venezuela has nurtured international musicians such as Gustavo Dudamel and the world-renowned Simón Bolívar Youth Orchestra.

### Nucleo

Many begin attending their local El Sistema center, called a "nucleo," as early as age two or three, with the vast majority continuing well into their teens; attending up to six days a week, three to four hours a day, plus retreats and intensive workshops. Participation is free for all students. The country now has over 60 children's orchestras, almost 200 youth orchestras, 30 professional adult orchestras and dozens of choruses.

### Ensemble Participation

El Sistema's approach to music education emphasizes intensive ensemble participation from the earliest stages, group learning, peer

teaching and a commitment to keeping the joy and fun of musical learning and music making ever-present. Students play in front of each other and audiences as much as possible, so that performing becomes a natural part of their musical life.

The backbone of El Sistema training is preparation for participation in orchestral ensembles, which are the soul of the nucleo community and culture. Of equal importance are choral singing and various other ensembles, which adapt well to a diversity of musical genres and origins.

### Musical Curriculum

El Sistema introduces its students to both internationally known classical composers, Latin American composers and Venezuelan folk musicians. All of the musical curriculum starts with simple arrangements of big pieces with big sound. These masterworks are often reintroduced as the children progress through the system. As Gustavo Dudamel says, "We have lived our whole lives inside these pieces. When we play Beethoven's Fifth, it is the most important thing happening in the world."

### Students Become Teachers & Leaders

The majority of El Sistema teachers and nucleo leaders are former students of the program. Emphasis is placed on creating a community that supports one another. Teachers and students alike are invested in both personal and community success, creating a place where children feel safe

and challenged. El Sistema graduates leave with a sense of capability, endurance and resilience — owning a confidence about taking on enormous challenges in their lives. A deep sense of value, of being loved and appreciated, and a trust for group process and cooperation, enables them to feel that excellence is in their own hands.



#### “To Play and To Fight”

“To Play and to Fight” is the guiding maxim of the National System of Youth and Children’s Orchestras of Venezuela. For El Sistema’s musicians this means a commitment to undertaking music as a collective experience which also involves individual effort. It reflects a relentless pursuit of excellence and, above all, it means persevering until dreams become reality.

Photo: Bryan Reinhart

# 6 About the Composers



Julián Orbón (1925-1991)

Julián Orbón was a Spanish-born composer from a musical family. His father, Benjamin Orbón, was a pianist and composer, and co-founded the Orbón Conservatory in Havana. Despite his Spanish roots, Orbón grew up in Cuba and is considered a Cuban composer. After his father's death, he took over the Orbón Conservatory which gave him the exposure he needed to be granted the opportunity to study with composer Aaron Copland at the Berkshire Music Center at Tanglewood. He continued teaching and composing in Mexico and the United States later in life. Orbón composed music for vocals, orchestras, and piano, and is famous for his piece *Tres versiones sinfónicas*.



Esteban Benzecry (1970-)

Esteban Benzecry was born in Argentina and is one of South America's most renowned young composers. He studied composing in Paris and has created three symphonies along with numerous other symphonic and chamber pieces. Benzecry's music is played all over the world by distinguished artists including the Los Angeles Philharmonic, Sydney Symphony Orchestra, Orchestre National de France, and the Orquesta Sinfonica Nacional de Argentina. He has also won many awards and titles such as "The Young revelation of the Season" in 1992 by the Musical Critics Association of Argentina and a fellow of the Interamerican Music Friends of Washington.



Alberto Ginastera (1916-1983)

Alberto Ginastera was a distinguished Argentine composer. He began studying music at the age of 12, and went on to live a life full of musical accomplishment. He was one of the founders of the Composer's League, the La Plata Music and Performing Arts Conservatory, and the Latin American Center for Advanced Music Studies in Buenos Aires. Ginastera composed pieces in numerous styles including orchestra symphonies, operas, ballets, concertos, choral work, and pieces for individual instruments. He is known to represent musical nationalism and his body of work fell under three styles—Objective Nationalism, which included Argentine folk music and traditional music; Subjective Nationalism, which strayed away from the norm and introduced contrasting rhythms and musical tension; and Neo-Expressionism, which departed even further from conventional melodies and rhythms and focused on strong Argentine elements representing the nature of the nation.



Arturo Márquez (1950-)

Born in Mexico, Arturo Márquez was one of nine children. Márquez's father and

grandfather were also musicians, and exposed him to many types of music at a young age. Relatively early in his life, Marquez and his family moved to the Los Angeles area where he studied a variety of instruments at school. Marquez began composing at age sixteen. He attended the Mexican Music Conservatory and received an MFA in composition from the California Institute of the Arts. Marquez's music became popular around the globe in the 1990s with his series of Danzones based on the music of Cuba and Mexico's Veracruz region. Marquez's music continues to be performed around the world and the composer has been recognized with numerous fellowships and awards. He currently resides in Mexico City and teaches at the National University of Mexico.



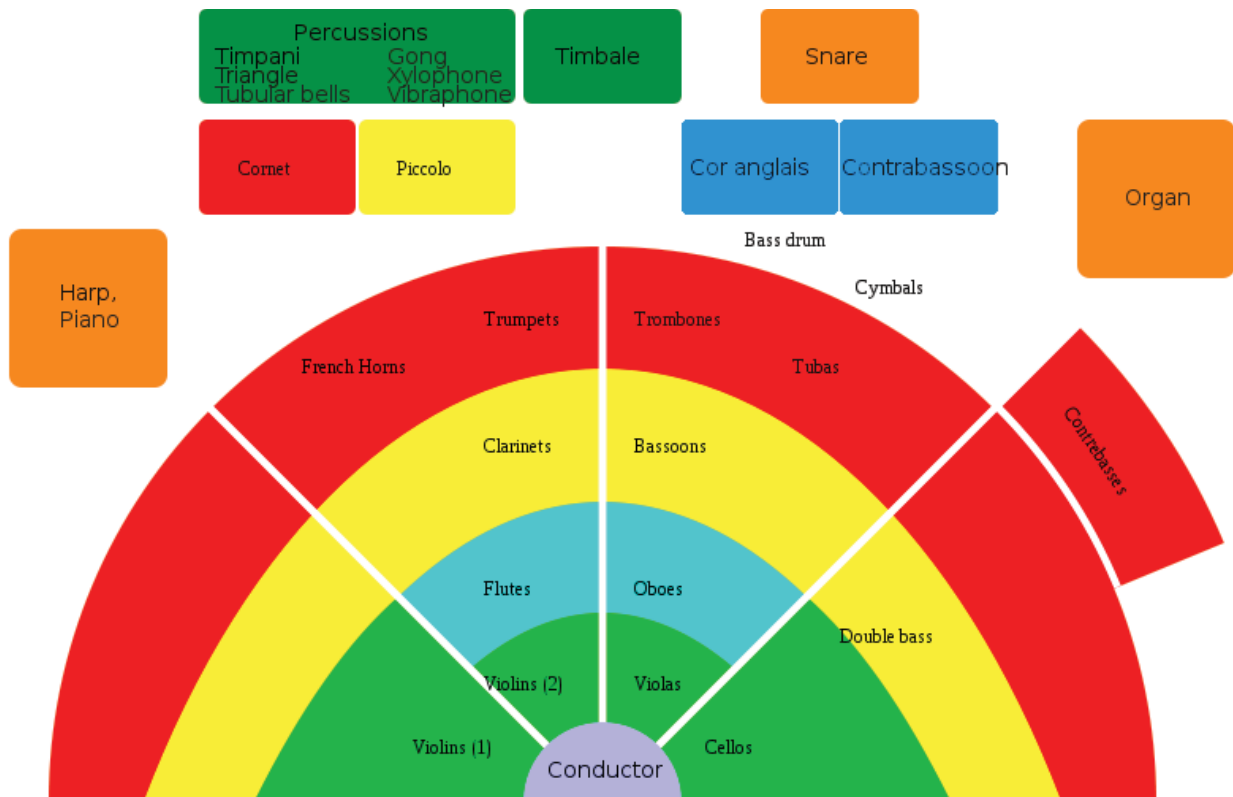
Leonard Bernstein (1918-1990)

Leonard Bernstein was an American-born composer who became to be famous worldwide. He was born in Massachusetts to Polish-Jewish parents. He studied music at Harvard University and the Curtis Institute of Music in Philadelphia. Bernstein was the music director of the New York Philharmonic and the composer of *West Side Story*, *Candide*, *Wonderful Town*, *On the Town*, and *Mass*. In addition to his popular musicals, Bernstein composed for orchestras, operas, ballets, theater, film and choral work. He has received many awards such as nine Grammys including the Grammy Lifetime Achievement Award, two Tony Awards including one for Best Musical, and the distinguished Kennedy Center Honors award in 1980.

# 7 About Orchestras

## Questions to Think About

- What is a symphony orchestra?
- What does the conductor do?
- Name an orchestra's four sections and the kinds of instruments played in each.



## About Orchestras

An orchestra is a group of musicians that takes direction from a conductor to play music together. If an orchestra has more than 50 musicians, it is known as a symphony orchestra. If an orchestra has less than 50 musicians it is called a chamber orchestra.

## The Conductor

An orchestra conductor generally assumes charge of the orchestra. Often the conductor has a dual role in the orchestra and serves

as the music director as well, which means they will choose the music and musicians and interpret the way music selections should be performed by the orchestra. The conductor oversees both rehearsals and actual performances to ensure that the music



Photo: Mathew Imaging

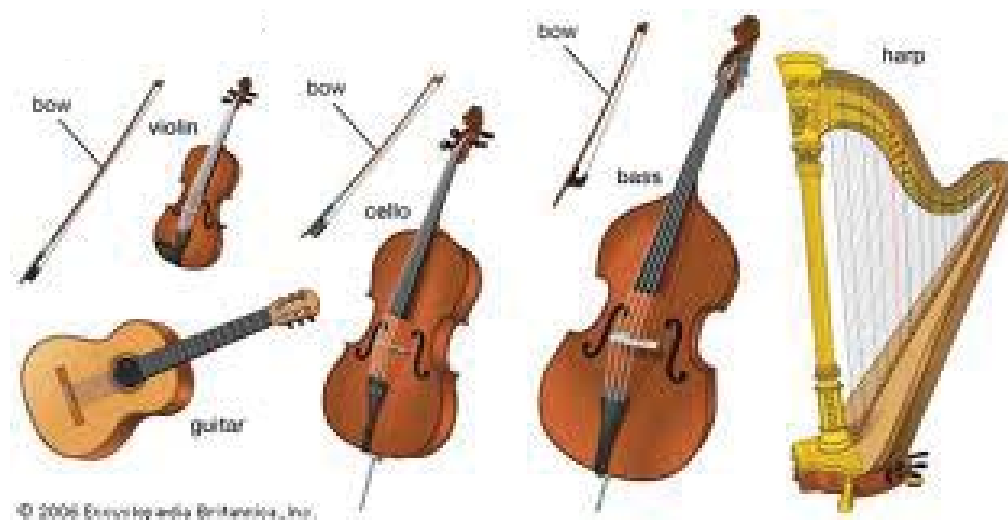


is performed accurately and that the orchestra is properly executing the tempo, dynamics and style of a piece.

### Orchestra Sections

Orchestras are divided into four sections, or families, which are based on the kind of instruments used in them. The string section covers all of the stringed instruments like the violins; the woodwind section covers instruments which are blown through and use reeds, like the clarinet; the brass section contains metal wind instruments like trumpets; and the percussion section includes all of the drums and rhythm instruments.

### Instruments in an Orchestra



### String Section

The string section is the largest in the orchestra. It is mainly made up of violins, arranged into first, second and third violins which all play different arrangements. The viola is a larger instrument, slightly deeper in pitch. Cellos are much larger and sit on the ground between the player's legs, playing a much lower melody. The largest instrument in the section is the double-bass, which provides the bass part to the strings.



### Woodwind Section

Flutes are the oldest instruments in the woodwind section and often provide the melody. The orchestra also features piccolos, which are smaller, higher pitched flutes. Clarinets come in a variety of sizes and tunings, and are capable of a wide range of tones. Oboes are like clarinets but use two reeds rather than one, and can play at higher pitches. Bassoons are the largest and lowest-pitched instruments in the woodwind section, although the larger and deeper contrabassoon is also sometimes used.



### Brass Section

This section is so-named because all of the instruments are made from brass. They are the loudest instruments in the orchestra and support the rhythm or melody. Trumpets are the smallest and highest-pitched, while French horns are circular and slightly lower-pitched. Trombones are long instruments with sliders for adjusting the notes, playing at a similar pitch to the cellos. Tubas are the largest and heaviest brass instruments, providing the bass tone.



### Percussion Section

The percussion section uses a great range of instruments. Most of the musicians in the section move from instrument to instrument and can play several during any one piece. These instruments include cymbals, gongs, xylophones, tubular bells and a variety of drums. Timpani drums are the most common percussion instruments in the orchestra and the only ones which require a specialist player.

### Other Instruments

There are a number of other instruments which can join the orchestra, each being attached to a different section. Saxophones are occasionally included as part of the woodwind section. Pianos and church organs can also be featured, generally being seen as part of the percussion section. If a harp is used, it joins the string section.

# 8 About Venezuela

## Questions to Think About

- Where is Venezuela located?
- Name some of Venezuela's geographic points of interest.
- Describe some significant events in Venezuela's history.
- What influences helped shape Venezuelan culture?



## Geography

Venezuela lies at the northern extreme of South America, bordered by Colombia to the West, Brazil to the South, Guyana to the East, and the Caribbean Sea to the North. The country was named for Italy's Venice by 15th-century European explorers who found native houses on stilts above Lake Maracaibo.

Venezuela is the sixth largest country in South America, just over 900,000 square kilometers (about twice the size of California) and divided into 23 states. Its borders seem to hold all of South America in miniature: there are fine stretches of the Andes, large areas of Amazonian rain forests, miles of Caribbean shoreline, and even a small desert. The nation also includes the world's highest waterfall, Angel Falls and Lake Maracaibo, South America's biggest lake, whose basin splits the Andes into two mountain ranges. South of the mountains is the Orinoco River basin, a vast plain of savanna grasses known as the Llanos (YAH-nohs).

## Climate

Because of its proximity to the Equator, Venezuela experiences few climatic variations. There are really only two seasons: dry and wet. The dry season lasts from December to April, the wet one from May to November. Mild temperatures exist on the



Caracas, Venezuela



Angel Falls, Orinoco Basin, Canaima National Park, Venezuela

mountains while the Maracaibo basin swelters in tropical heat.

#### History & People

About 29 million people live in Venezuela and around half of them are under the age of 26. Almost 90% of Venezuelans live in cities on the range near the Caribbean coast, from Caracas (Venezuela's capital and largest city) to Barquisimeto. Almost half of Venezuela's land is south of the Orinoco, but this region contains only 5 percent of the population.

Spain colonized Venezuela in 1522. Nearly 300 years later in 1821, the country achieved independence under the leadership of Simón Bolívar. Much of Venezuela's 19th-century history was characterized by periods of political instability, dictatorial rule, and revolutions. After dictatorships the first half of the 20th century, Venezuela emerged as a democracy (one of the oldest in South America) and has had civilian elected governments since 1958. Hugo Chavez, the current president of Venezuela has helped

bring about the "Bolivarian Revolution," which includes Socialist programs that aim to improve education, health care, and reduce the poverty rate. The nation has the largest oil reserves in the Western Hemisphere—and the second largest natural gas reserves (after the U.S.). The petroleum industry accounts for more than half the government's revenue; however, few Venezuelans benefit from its wealth and most live in poverty.

Venezuela is proud of its tradition as a melting pot, and the majority of its citizens have a mixed heritage of Spanish, African, and indigenous elements. Venezuelan culture and art reflects the influence of these three cultures blending together. Venezuela now also boasts the accomplishments of its revolutionary El Sistema program, which influences the philosophies of music education all over the world and has produced the highly acclaimed Simón Bolívar Symphony Orchestra of Venezuela.

# 9 Glossary



**Arrangement**—an adaption of a piece of music. An arrangement may include changed harmonies and paraphrasing adding variety to the original piece.

**Bass**—the lowest male voice or the lowest instruments. In the quartet, the cello acts as the bass voice.

**Bow**—a long rod with horsehairs stretched from one end to the other, used for playing stringed instruments.

**Cello**—the second largest member of the string family and the lowest sounding member of the string quartet.

**Chamber music**—music performed in a small concert hall or room by a small group of musicians.

**Choir**—a group of singers who perform together.

**Composer**—person who writes and creates a piece of music.

**Concerto**—an instrumental composition written for one or more solo performers accompanied by an orchestra.

**Conductor**—leader of the orchestra or chorus who makes sure everyone is playing or singing the right thing in the right way at

the right time. The director stands in front of the group and directs them throughout the performance.

**Conservatory**—a school specifically designed to teach music.

**Danzon**—the official musical genre and dance of Cuba. It is also a musical form in Mexico and Puerto Rico.

**Ensemble**: a group of people singing or playing instruments together.

**Folklore**—traditions of a culture including legends, music, oral history, proverbs, and fairy tales.

**Folk music**—anonymous music passed on by oral tradition.

**Melody**—a tune or succession of notes that together form a complete musical statement

**Movement**—a self-contained section of a symphony.

**Musical Director**—person who leads a musical group; in orchestras, it describes the primary conductor and artistic leader of the orchestra.

**Opera**—theatrical presentation in which a dramatic performance is set to music.

Orchestra—a large group of musicians led by a conductor, who play together on various instruments, usually including strings (instruments with strings), woodwinds (instruments in which sound is produced by the vibration of reeds in the mouthpiece), brass instruments (made of brass), and percussion instruments (sound is produced by striking objects together).

Rhythm— the patterns of time and beats in music.

Soloist—a performer who performs a solo, a piece of music written for a single voice or a single instrument.

Symphony—an elaborate instrumental composition in three or more movements for symphony orchestra.

Violin—the smallest member of the string instrument family. The violin makes the highest sounds of the string family.



# 10 Learning Activities



Music / Movement (Grades 1- 12)  
Rhythm Response

## Materials

- Computer (with speakers)
- Projector (if available)

## Engagement

- Show a YouTube video of the Simón Bolívar Symphony Orchestra performing one of the songs on the SchoolTime program, like Leonard Bernstein's Mambo: <http://www.youtube.com/watch?v=NEs8yqhavtI> or Arturo Márquez's Danzón N° 2: <http://www.youtube.com/watch?v=3vwZAKfLKK8>.
- Invite students to dance or move their bodies to the music. (Students might observe how physically involved the orchestra musicians are when performing.)

## Activity

- Play the song again and this time as the students listen have them focus on the rhythms and clap or tap the rhythms out on their bodies.
- Now without the music playing, ask students to clap or tap a rhythm out then try to clap or tap their rhythm in unison.
- Have the class experiment with how they play the rhythms, for example, half of the students clap/tap the rhythm and the other half echo the rhythm back. Or divide the class into four groups and have them echo the rhythm in a round.
- Invite students to find another rhythm (either a different one they heard in the song or one they create) and do a call and response between the two rhythms.
- Students may also play their rhythms on found objects.
- Reflect with students on what they heard, noticed and discovered during this activity.
- If there's time, repeat the activity using a different song.

## Music & Life Skills (Grades K-8)

### Conductor Cues

#### Materials

- Computer (with speakers)
- Projector (if available)

#### Engagement

- Play students a You Tube video of Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra performing one of the songs on the SchoolTime program. Ask them to pay special attention to how Dudamel signals the musicians using dynamic movements, gestures and expressions.
- Replay the video until students are able to clap out a rhythm and consistently hum a melody from the piece.
- Discuss as a class or in smaller groups: How does a conductor guide and communicate with musicians in an orchestra?

#### Activity

- Divide students into groups of five.
- Ask two students in each group to hum or sing a melody from the song they heard.
- Ask two students in each group to clap or tap out the rhythm from the song (they may also use found objects as percussion.)
- Ask one student to be the group's conductor. Using their arms & hands, the conductor should find gestures that communicate:
  - tempo
  - volume
  - pitch
  - the style, quality or feeling of the piece.(It might help to model some gestures first, to give students some ideas.)
- After a few minutes, have students rotate jobs. Do this until all the musicians have a chance to conduct, hum or sing melodies and clap/tap rhythms.
- Reflect with students on their experiences. What was it like to be guided by the conductor? What was it like communicating through movement as the conductor? What was it like working together as an ensemble of musicians?

## Literacy / Lifeskills (Grades 2-8)

### Working Together in a Group

From a young age, musicians in the Simón Bolívar Symphony Orchestra must learn to work together successfully as an ensemble. Working in a group takes multiple skills like stepping up and being a leader when required, stepping back and being a supportive team player when needed as well as knowing how to communicate, compromise and solve problems with others.

#### Engagement

- Invite students to think about a time they've been part of a team, an

ensemble or worked closely in a group. What challenges came up and how were they addressed? What went well and why? What might they do differently when working in another group?

#### Activity

- Ask students to write about their experiences, and address some of the questions listed above.
- Encourage volunteers to share their writings.
- Reflect and brainstorm together on how to best work together in an ensemble, team or group.
- Option: In groups of four to six, have students discuss what a strong and effective ensemble looks like and what a weak ensemble looks like. Invite the groups to create two tableaus (frozen pictures) using their whole bodies – one showing a weak ensemble, and one showing a strong ensemble. Tableaus should also depict the elements that make an ensemble weak (eg, conflict, detachment, etc.) or strong (communication, support, etc.)

## Additional Resources

Simón Bolívar Youth Orchestra: [www.simonbolivarorchestra.com](http://www.simonbolivarorchestra.com)

Gustavo Dudamel: [www.gustavodudamel.com](http://www.gustavodudamel.com)

José Antonio Abreu: [www.ted.com/speakers/jose\\_antonio\\_abreu.html](http://www.ted.com/speakers/jose_antonio_abreu.html)

El Sistema: [www.fesnojiv.gob.ve](http://www.fesnojiv.gob.ve)

### Video Clips

Tchaikovsky Symphony No. 4, Fourth Movement: <http://www.youtube.com/watch?v=3Y4oFxEBsg>

Mambos: <http://www.youtube.com/watch?v=zsG0fNO-QA&feature=related>

Ted Talk with José Antonio Abreu: <http://www.youtube.com/watch?v=Uintr2QX-TU>

### Books

Smilde, David & Hellinger, Daniel. 2011. Venezuela's Bolivarian Democracy: Participation, Politics, and Culture Under Chavez. Duke University Press Books.

Tunstall, Tricia. 2012. Changing Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music. W. W. Norton & Company.

### Children's Books

Helsby, Genevieve. 2007. Those Amazing Musical Instruments! With CD: Your Guide to the Orchestra Through Sounds and Stories. Sourcebooks Jabberwocky

Levine, Robert (Author), Hamilton, Meredith (Illustrator). 2000. Story of the Orchestra : Listen While You Learn About the Instruments, the Music and the Composers Who Wrote the Music! Black Dog & Leventhal Publishers. (Book & CD)

Nathan, Amy. 2008. The Young Musician's Survival Guide: Tips from Teens and Pros. Oxford University Press.

Safam, Sheri (Author), Robinson, Nicole (Illustrator). 2011. Orchestra!: Music Pops. Tango Books.

### Music

Gustavo Dudamel, Simon Bolivar Youth Orchestra: Fiesta (2008) Deutsche Grammophon

Gustavo Dudamel, Simon Bolivar Youth Orchestra: Discoveries (2009) Deutsche Grammophon

Gustavo Dudamel, Simon Bolivar Youth Orchestra: Beethoven: Symphonies 5 & 7 (2006) Deutsche Grammophon.

### DVDs

El Sistema: Music to Change Lives, directed by Paul Smaczny and Maria Stodtmeier. (2009) Euroarts.

The Promise of Music, directed by Enrique Sanchez Lansch. (2008) Deutsche Grammophon

Gustavo Dudamel: Live from Salzburg-Beethoven/Mussorgsky, directed by Christian Kurt Weisz. (2009) Deutsche Grammophon.

### Local Organizations Featuring Orchestra Music

Cal Performances: [www.calperformances.org](http://www.calperformances.org)

East Bay Symphony: <http://oebs.org/>

San Francisco Symphony: [www.sfsymphony.org/](http://www.sfsymphony.org/)

# 11

# California State Standards

## Music Grades K-12

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

#### Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

#### Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

### 4.0 AESTHETIC VALUING

Responding to, Analyzing and Making Judgments about Works of Music

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.



music dance theater

# Cal Performances

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## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



Simón Bolívar Youth Orchestra of Venezuela - Photo: Bryan Reinhart

This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, David McCauley and Rebecca Powell with material adapted from the websites of the Fundación Musical Simón Bolívar, Simón Bolívar Youth Orchestra of Venezuela and El Sistema USA.

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