



# STOCKTON SYMPHONY

PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR

presents

# Steppin' Out

## EDUCATIONAL CONCERTS TEACHER'S GUIDE

### It's About Time

#### PROGRAM

(approximately 50 minutes)

TUES., JAN. 30 & WED. JAN. 31, 2024  
10:15 & 11:45 am | Atherton Auditorium, Stockton

THURSDAY, FEBRUARY 1, 2024  
9:15 & 10:45 am | Hutchins Street Square, Lodi

#### Smith/Key

The Star-Spangled Banner

#### J. Strauss II

Thunder and Lightning Polka

#### Bizet

Danse bohème from *Carmen*

#### Prokofiev

March from *The Love for Three Oranges*

#### Schifrin

Theme from *Mission: Impossible*

#### Tchaikovsky

Tarantella Finale from *Capriccio italien*

#### Dave Brubeck arr. Chris Brubeck

Unsquare Dance

#### Wagner

Ride of the Valkyries  
from *Die Walküre*

#### WELCOME, EDUCATORS!

Thank you for your passion for music education and your commitment to the Stockton Symphony's offerings for elementary students. We hope you find this guide helpful in preparing your students to attend.

Contact the Stockton Symphony office with further questions, (209) 951-0196, or visit [www.stocktonsymphony.org/steppin-out](http://www.stocktonsymphony.org/steppin-out)

Connects with COMMON CORE STANDARDS for 4th and 5th graders! Look for the colored circles throughout the guide for these connections—or make your own connections.

MUSIC

VISUAL ARTS

LANGUAGE ARTS

MATH

SOCIAL SCIENCES/HISTORY

SCIENCE

WORLD LANGUAGES



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# LOGISTICS INFORMATION

- Check that your concert reservation has been confirmed with date and time, concert venue, and number of seats reserved.
- A PDF of the Teacher's Guide and audio files of the concert selections are provided to teachers. The Teacher's Guide includes info about the orchestra, music, and audience etiquette along with multidisciplinary activities with connections to **Common Core Standards**.
- A printed copy of the *Steppin' Out Times* is provided for every student in your reservation. The engaging publication is a full-color, newspaper-style activity guide packed with information about the orchestra, musical program, composers, and fun and challenging activities including a word-search puzzle and more.
- *Please urge your students to take the Steppin' Out Times home, discuss it with their families, and encourage their friends and relatives to attend future concerts. This is a perfect opportunity to enhance their education and build community. Please see page 18 about student and group discounts. Scholarship tickets are also available.*

## TWO WEEKS PRIOR

**Two weeks prior to the concert, you will receive an email containing:**

- Directions to the concert hall and bus parking
- Your color-coded group e-ticket to present to the usher at the concert hall
- Printable placard (PDF) with your school's name to place in bus windows to identify your school's buses
- Teacher feedback forms

## CONCERT DAY

- Plan to arrive at the concert 1/2 hour prior to your concert time.
- Your bus will be directed to the parking area and greeted by volunteers.
- Concert duration is approximately 50 minutes.

### QUESTIONS?

**Call the Stockton  
Symphony office at  
(209) 951-0196  
or email us at  
boxoffice@  
stocktonsymphony.org**

# ATTENDING THE CONCERT

*Concert etiquette (adapted with permission from the San Francisco Symphony)*

- Teachers and chaperones are responsible for the conduct of their students and should plan to sit among the children rather than on the aisle or next to another adult. We recommend at least one adult for every ten students. Please take immediate action in the event of talking or other inappropriate behavior.
- The concert will be exciting, but students should know in advance that they will be required to sit quietly in their seats for stretches of time. Refer to “Being a Good Listener” on page 5, which is also included in the Steppin’ Out Times for your students.
- It is important to have your students visit the restrooms before your arrival. There is no intermission—the concert lasts under an hour—and it is logistically quite difficult for children to use the restrooms during the performance. Once the concert is concluded, you will have limited access to lobby restrooms, as another group of students may be waiting to enter the hall. At all times, children must be accompanied to restrooms by an adult.
- No food, drink or chewing gum is allowed inside Atherton Auditorium. If you plan to bring lunches, please have your students leave them on the buses until the concert is concluded.
- Unauthorized photography, filming, and audio recording of the orchestra is not allowed.

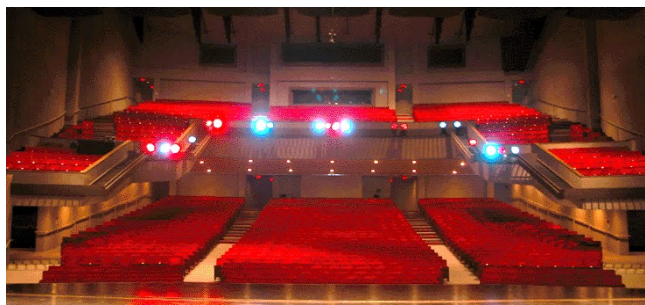
It is important to have your students visit the restrooms before your arrival.

## WHAT IF A STUDENT BECOMES LOST?

Occasionally students become separated from their groups and are too shy to approach an usher for assistance. Please point out the main lobby when you first enter the building and instruct students to go directly there if they become lost. Ushers and staff on duty will help them find their way back to their group.

## RAIN PLANS

Please advise students to wear rain gear in the event of showers (we recommend rain gear with hoods to avoid use of umbrellas, for which there is no appropriate storage in the auditorium).



PICTURED:  
HUTCHINS STREET  
SQUARE (LEFT)  
AND ATHERTON  
AUDITORIUM AT SAN  
JOAQUIN DELTA  
COLLEGE (RIGHT,  
VIEW FROM STAGE)

## BEING A GOOD LISTENER

You don't have to guess!  
Here are just a few simple guidelines:



## WHEN DO I APPLAUD?

### 1. When the concertmaster walks on stage.

The concertmaster, who is the leader of the first violins, will come out to tune the orchestra. Welcome this musician to the stage by applauding. The whole orchestra will tune to the note "A," starting with the oboe.

### 2. When Maestro Jaffe walks on stage.

Maestro Jaffe is the conductor who will be leading the orchestra. Welcome him with applause as he takes his place on the podium and bows.

### 3. When the music is over and Maestro Jaffe puts down his arms.

Sometimes when the orchestra stops, the piece isn't really over. You will know for sure when the conductor puts down his arms.

## WHEN AM I QUIET?

### 1. While the orchestra tunes.

It is important to be quiet so that the players can hear one another.

### 2. When Maestro Jaffe turns around to face the orchestra.

This means they are about to start the first piece.

### 3. After the applause is over.

The audience should become quiet again right away so the orchestra can begin the next piece.

***That's all you need to know! And just remember to have fun!***



# THE MUSIC AND PEOPLE

## Peter Jaffe, Music Director and Conductor

Peter Jaffe has served as the Stockton Symphony's dynamic music director since 1995, combining a passion for outreach and education with top-notch musicianship, and fostering sustained artistic growth throughout his tenure. Organizations ranging from the Association of California Symphony Orchestras to the Brubeck Institute and Goodwill Industries have honored Maestro Jaffe with prestigious awards for his innovations in educational programming and for his distinguished cultural contributions throughout the county. His engaging and informative preview discussions include his own renditions of symphonic examples at the piano, and he frequently advocates for the Symphony and orchestral music in radio broadcasts, television appearances, and web videos.

With a zeal for introducing new vital repertoire along with established masterworks, Mr. Jaffe has spearheaded the commissions of many world premieres. Avner Dorman's *Uzu and Muzu from Kakaruzu* earned the Stockton Symphony national recognition for community engagement activities dealing with crucial social issues. An especially fruitful series of premieres by the Brubeck family has developed over decades—Chris Brubeck's recent *Time Out Suite* and his earlier *Mark Twain's World* were both broadcast nationally on NPR's *Performance Today*, and *Ansel Adams: America*, co-composed by Dave and Chris Brubeck, has since been performed nationally and abroad.

Mr. Jaffe also conducts the Folsom Lake Symphony and has appeared as guest conductor with the Louisiana Philharmonic Orchestra, New Mexico Symphony Orchestra, Long Beach Symphony Orchestra, Symphony San Jose, and many other orchestras and music festivals across the country. He spent three seasons conducting at the Oberlin Conservatory and two as a visiting professor at Stanford University, highlighted by an Eastern European tour with the Stanford Symphony. He teaches every summer at the Conductor's Institute of South Carolina, he conducted and taught at the Aspen Music Festival for fourteen years, and he served as music director for the Auburn Symphony for nine years and for Stockton Opera for eighteen years.

Many of Mr. Jaffe's own arrangements have been commissioned by and performed with orchestras in Aspen, Chicago, Long Beach, and Stockton, including his *Symphonic Birthday*, his recent *Symph-Hanukkah*, and his transcription of Haydn's *Arianna a Naxos* for Jan DeGaetani, which was also performed by the Chamber Music Society of Lincoln Center. A CD of his lullaby arrangements was released on the Chandos label, featuring mezzo-soprano Nadia Pelle with Yuli Turovsky directing I Musici de Montréal.

Mr. Jaffe appeared on NBC's *First Camera* in a show devoted to Tanglewood, where he was coached by Seiji Ozawa, Gunther Schuller, Gustav Meier, and Leonard Bernstein—a brief segment was later included in the *American Masters* special honoring Bernstein. Mr. Jaffe also studied conducting with Andor Toth, Paul Vermet, Charles Bruck, and Herbert Blomstedt. His instrumental background includes extensive performing on the violin, viola, and keyboard, and he often conducts from the harpsichord when performing Baroque or early Classic repertoire.



# WELCOME FROM MAESTRO JAFFE

Have you noticed how a song with fast, driving rhythms makes us respond much differently from one with a gentle flow? Sure, the styles might be completely different—the two songs could even come from different centuries. But we can also compare pieces by noticing how musical *time* is organized—in different *meters*, also called *time signatures*.

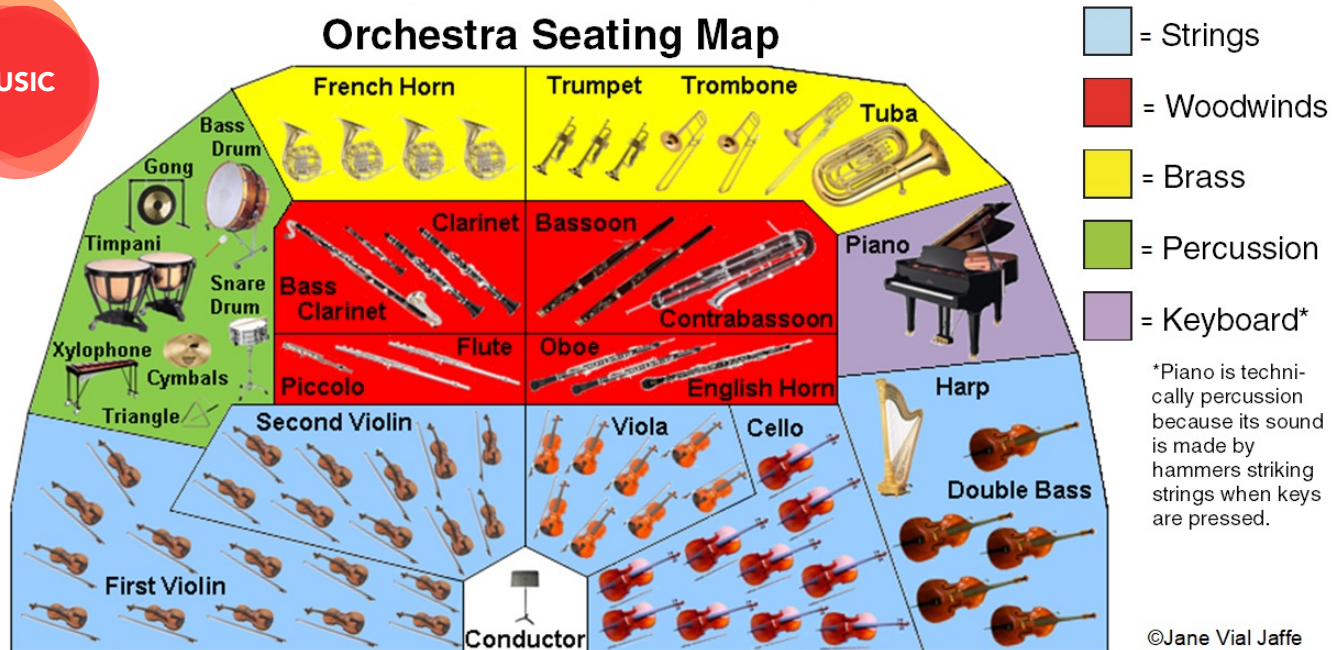
This year we present a fantastic tour of ever-increasing time signatures: Johann Strauss II's rollicking **Thunder and Lightning** in 2/4 time, Bizet's **Danse bohème** in 3/4, Prokofiev's witty **Love for Three Oranges March** in 4/4, Lalo Shifrin's iconic **Mission: Impossible Theme** in unusual 5/4 time, Tchaikovsky's whirlwind tarantella finale from **Capriccio italien** in 6/8, Brubeck's catchy **Unsquare Dance** in a most innovative 7/4 meter, and Wagner's **Ride of the Valkyries** in 9/8.

Besides getting the “feel” of each meter, notice how composers create fascinating effects with catchy rhythms, bright sound colors, and imaginative combinations of instruments. You can read here about the composers and their pieces. Your teacher also has a recording—listen how each composer uses time in a unique style.

We also hope you'll join us in singing our national anthem, “The Star-Spangled Banner.” The words are printed here (page 2), the music is on the recording, and we're looking forward to your participation!

You are preparing for a special event that requires you to be at your very best. We want you to be a great audience member because hearing and seeing music performed by a live orchestra is an unforgettable experience. We'll see you in the concert hall!

MUSIC





# STOCKTON SYMPHONY

## *Steppin' Out* It's About Time



### AUDIO FILE TRACK LIST

Most tracks on this recording supplied through courtesy of Naxos of America

1. Smith/Key: The Star-Spangled Banner ..... 1:22
2. Johann Strauss II: Thunder and Lightning Polka ..... 3:19
3. Bizet: Danse bohème from *Carmen* ..... 4:34
4. Prokofiev: March from *The Love for Three Oranges*..... 1:48
5. Lalo Schifrin: Theme from *Mission: Impossible* ..... 0:51
6. Tchaikovsky: Tarantella finale from *Capriccio italien*..... 4:19
7. Dave Brubeck: Unsquare Dance, arr. Chris Brubeck..... 5:02
8. Wagner: Ride of the Valkyries from *Die Walküre*..... 5:29





# PROGRAM NOTES

by Jane Vial Jaffe

## The Composers and Their Music

# THE STAR-SPANGLED BANNER

Words: Francis Scott Key • Music: John Stafford Smith

SOCIAL  
SCIENCES/  
HISTORY

MUSIC



FRANCIS SCOTT KEY

Francis Scott Key (1779–1843) was an American lawyer who also wrote poetry. He wrote a poem called *Defence of Fort McHenry* after being held aboard a British ship that bombarded the American fort on September 13, 1814. He specifically had in mind how his words would fit with a tune that was popular in the U.S. called “The Anacreontic Song.” This tune had been composed in England, probably in the 1760s by John Stafford Smith (1750–1836) when he was a teenager.

With Key’s words and Smith’s tune combined, the song was renamed “The Star-Spangled Banner.” By congressional decree “The Star-Spangled Banner” became the national anthem of the U.S. on March 3, 1931. The song has four verses, but people usually sing just the first verse.

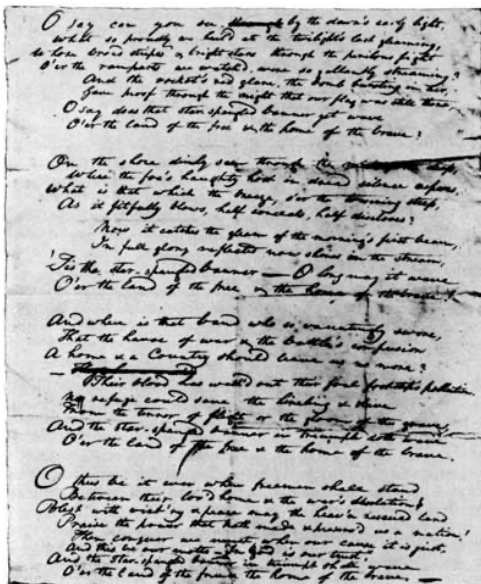


JOHN STAFFORD SMITH

## SING ALONG WITH THE STOCKTON SYMPHONY!

Here are the words of the first verse, which you’ll get to sing with the Stockton Symphony at the Steppin’ Out concert. Please help your students memorize these lyrics:

Oh, say, can you see,  
by the dawn’s early light,  
What so proudly we hailed  
at the twilight’s last gleaming?  
Whose broad stripes and bright stars  
through the perilous fight,  
O’er the ramparts we watched  
were so gallantly streaming?  
And the rockets’ red glare,  
the bombs bursting in air,  
Gave proof through the night  
that our flag was still there.  
Oh, say, does that star-spangled  
banner yet wave  
O’er the land of the free,  
and the home of the brave?



FACSIMILE  
OF FRANCIS  
SCOTT KEY'S  
MANUSCRIPT

# THUNDER AND LIGHTNING

Johann Strauss II (1825–1899)

## PRONUNCIATION GUIDE

**Johann Strauss:** YO-hahn strouss (ou as in out)



JOHANN STRAUSS

At age nineteen, Austrian composer Johann Strauss II began to write such great waltzes that he became known as “the waltz king.” He also wrote polkas, marches, and operettas (light operas), which together with his waltzes totaled almost 500 works.

*Thunder and Lightning* is one of his most famous polkas. He makes the sound of thunder with **timpani** and **bass-drum** rolls and cymbal crashes. (Find these instruments on page 7.) A **polka** is a fast dance from Bohemia (now part of the Czech Republic) that sprung up about 1830 and became extremely popular in Europe and America. Polkas typically are written in 2/4 **meter** (two **beats** to every **measure**, with a **quarter note** as the unit of **beat**).



# DANSE BOHÈME FROM CARMEN

Georges Bizet (1838–1875)

## PRONUNCIATION GUIDE

**Danse bohème:** dah(n)ss boh-EM

**Georges Bizet:** zhorzh (“zh” sounds like the “s” in pleasure) bee-ZAY



GEORGES BIZET

French composer Georges Bizet wrote his *Danse bohème* (Gypsy Dance) as part of his famous **opera** *Carmen*. Unfortunately, Bizet died on the night of its thirty-third performance, so he never got to know that it became one of the world’s most popular operas.

The *Danse bohème* opens Act II in a tavern. The main character, Carmen, and her two girlfriends sing and dance to a Gypsy song with a captivating rhythm.

Starting daintily with a **flute** duet, the music gradually speeds up, becoming wilder and wilder. Slow or fast, Bizet keeps three beats to the measure in 3/4 meter.



# MARCH FROM THE LOVE FOR THREE ORANGES, OP. 33

Sergei Prokofiev (1891–1953)

MUSIC

SOCIAL SCIENCES/  
HISTORY

## PRONUNCIATION GUIDE

Sergei Prokofiev: SAIR-gay proh-KOF-yev



SERGEI PROKOFIEV

Russian composer Sergei Prokofiev composed his first opera at the age of nine, and all his life he remained especially interested in composing music for the theater, including opera, ballet, music for plays, and film music. He was also a brilliant pianist, known for his fiery, intense playing.



Prokofiev composed his opera *The Love for Three Oranges* in 1919 while he was giving concerts in the U.S. The opera is a crazy comedy about a prince who imagines he is ill, and who can be cured only by being made to laugh. After a witch curses him with a deadly passion for three oranges, he goes on a quest for these oranges. Each reveals a princess when split open. The third princess is the one the Prince will eventually marry, but not before she is turned into a rat and back again.

The famous March is heard many times in the opera, first when one of the comedians announces various entertainments to get the Prince to laugh. The meter is 4/4, which means four beats to a bar.

# THEME FROM MISSION: IMPOSSIBLE

Lalo Schifrin (b. 1932)

## PRONUNCIATION GUIDE

Lalo Schifrin: LAH-lo SHIFF-rin



LALO SCHIFRIN

Argentine-American composer and arranger Lalo Schifrin is best known for his more than 100 **scores** for movies and television. His most well-known music is the theme for *Mission: Impossible*, written for the TV series and used in the movies starring Tom Cruise. More recently he wrote the music for the *Rush Hour* series and *Abominable*.



The Theme from *Mission: Impossible* uses the catchy irregular meter of 5/4 (five beats to a measure). Unusual meters had been around for a long time, but they were popularized by the famous jazz legend Dave Brubeck (see *Unsquare Dance*).

# TARANTELLA FINALE FROM CAPRICCIO ITALIEN

Pyotr Il'yich Tchaikovsky (1840–1893)

## PRONUNCIATION GUIDE

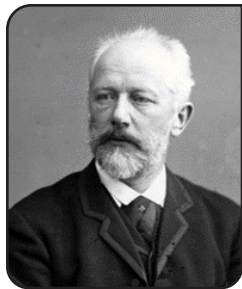
**Tarantella:** tair-an-TELL-uh

**Capriccio italien:** kuh-PREE-choo ee-tal-YEN

**Pyotr Il'yich Tchaikovsky:** pee-OH-ter IL-yich chai-KOFF-skee

MUSIC

SOCIAL  
SCIENCES/  
HISTORY



PYOTR IL'YICH  
TCHAIKOVSKY

Tchaikovsky became famous in Russia for his operas, but in the U.S. he is better known for his instrumental music. Audiences especially love his Fourth, Fifth, and Sixth Symphonies and his ballets, of which *The Nutcracker* has become the most popular.

In the winter of 1879–80 Tchaikovsky visited Rome, Italy, where he was inspired to write a piece based on tunes he heard there in the streets. Back in Russia he titled the piece *Capriccio italien*.

(**Capriccio** refers to a lighthearted piece in free form.) Today we hear the lively final section, a **tarantella** (fast Italian dance) in 6/8 meter (six beats to a bar, with an eighth note as the unit of beat).



# UN SQUARE DANCE

Dave Brubeck (1920–1992)

arr. Chris Brubeck (b. 1952)



DAVE & CHRIS BRUBECK

Jazz legend Dave Brubeck was connected with Stockton since his student days at the University of the Pacific. He often performed here and wrote several pieces for the Stockton Symphony. His new approach to jazz, especially the use of unusual meters, produced such classics as *Take Five* and *Blue Rondo à la Turk*.

*Unsquare Dance* is a famous example of an unusual meter—7/4 (seven beats to a bar). It swings along merrily in a rhythm best counted as “1-2, 1-2, 1-2-3.” This energetic piece was arranged for orchestra by Dave’s son Chris, who is also a talented composer and performer of both jazz and classical music.



# RIDE OF THE VALKYRIES FROM *DIE WALKÜRE*

Richard Wagner (1813–1883)

## PRONUNCIATION GUIDE

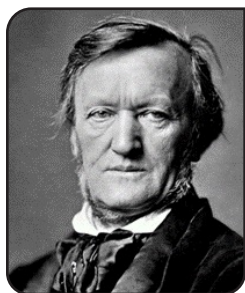
**Valkyries:** VAHL-keer-ees

**Richard Wagner:** REE-kard VAHG-ner

**Brünnhilde:** BROON-hill-duh

MUSIC

SOCIAL  
SCIENCES/  
HISTORY



German composer Richard Wagner composed four huge operas based on ancient German/Norse myths. They are known together as the *Ring* cycle. The second of these, *Die Walküre* (The Valkyries) was composed in 1856, but it was not performed until 1870.

This part of the story includes a race of women warriors whose duty is to protect Valhalla, the majestic hall of the gods. With wildly active music, the sister warriors arrive at the beginning of Act III. Brünnhilde, their leader, comes last, rescuing another important character in the opera. The Ride of the Valkyries, based on her war cry, has a galloping rhythm that gives the music great momentum. The meter is 9/8, which means nine beats per measure, with the eighth note as the unit of beat.



# MULTIDISCIPLINARY ACTIVITIES

Have fun relating these activities to the Common Core Standards for fourth and fifth graders.

## LANGUAGE ARTS

### 1. Have your students take turns reading aloud from the articles in the *Steppin' Out Times*.

Reading aloud is one of the best ways to stimulate conversation.

#### Discussion questions and topics:

##### What does a **conductor** do?

(A conductor leads the group of musicians who perform the music.)

##### What does a **composer** do? (A composer writes the music.)

##### What are the different categories of instruments in an orchestra?

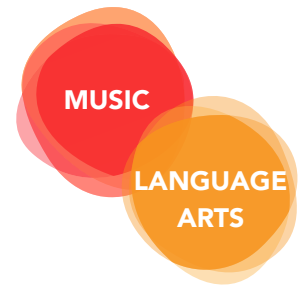
(woodwinds, brass, percussion, strings)

##### Name an instrument and put it into its category.

Have the students use the Orchestra Seating Map in the *Steppin' Out Times* to help. Look for those instruments on stage at the concert.

##### Do you play an instrument? Do you know anyone who plays an instrument?

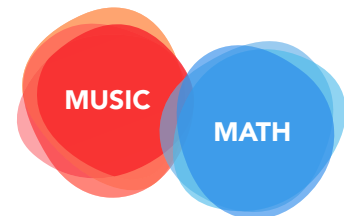
**On page 1 of the *Steppin' Out Times*, bottom right corner, there is an unlabeled picture: Do you know what it is? (metronome)**



### 2. After the concert, have your students write a letter to the conductor or other musicians of the *Stockton Symphony*. Our postal address and email address are in the *Steppin' Out Times*, page 4.

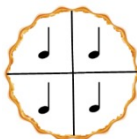
## MATHEMATICS AND MUSIC

### 1. *Fractions in Music: Time Signatures* (This activity appears in the *Steppin' Out Times*, page 4. Below, all the pies are filled in according to the meter of each piece. Help your students to fill all the pies.)

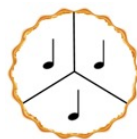


Musical rhythm is based on the same idea as mathematical fractions. Many composers organize their music according to meter, which tells you how many beats per measure and what kind of note is being counted. The most common meter is 4/4 time. The top number, in what is called the **time signature**, tells how the pie is sliced up (four slices/beats). The bottom number tells what kind of note, based on a system of whole notes, half notes, quarter notes, eighth notes, and so on (here, a **quarter note** ♩). Below, the first pie shows 4/4 meter. 3/4 is another meter that is commonly found in dances (second pie below). Again, each piece of the pie is a quarter note (bottom number), but there are only three slices/beats (top number). Draw what the pie would look like for 2/4 meter, 5/4 meter, 6/8 meter, 7/4 meter, and 9/8 meter—just like the pieces on the concert. Remember to draw a quarter note in each pie piece when the bottom number is 4 and an **eighth note** ♪ when the bottom number is 8.

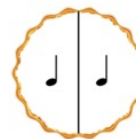
4/4 METER:  
PROKOFIEV



3/4 METER:  
BIZET



2/4 METER:  
J. STRAUSS II



5/4 METER:  
SCHIFRIN



6/8 METER:  
TCHAIKOVSKY



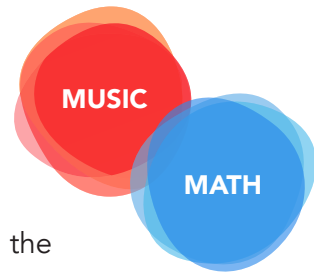
7/4 METER:  
BRUBECK



9/8 METER:  
WAGNER



## 2. Time and Multiplication, Addition, Division



Ask your students to review the definition of **measure** or **bar** in the section called “In the Know” on page 2 of the *Steppin’ Out Times*. **Now let’s find out how many seconds (on average) a measure of music takes in each of our pieces!** Below is a list of the number of measures per piece and the timing from the track listing:

Step 1: Have your students convert each timing into seconds by **multiplying** the number of minutes by 60, then **adding** the remaining seconds. (*Answers in bold below*)

<b>SMITH/KEY</b> 37 MEASURES 1 MINUTE 22 SECONDS <b><math>60 + 22 = 82</math></b>	<b>J. STRAUSS II</b> 155 MEASURES 3 MINUTES 19 SECONDS <b><math>(3 \times 60) + 19 = 199</math></b>	<b>BIZET</b> 189 MEASURES 4 MINUTES 34 SECONDS <b><math>(4 \times 60) + 34 = 274</math></b>	<b>PROKOFIEV</b> 44 MEASURES 1 MINUTE 48 SECONDS <b><math>60 + 48 = 108</math></b>
<b>SCHIFRIN</b> 90 MEASURES 51 SECONDS <b>51</b>	<b>TCHAIKOVSKY</b> 359 MEASURES 4 MINUTES 19 SECONDS <b><math>(4 \times 60) + 19 = 259</math></b>	<b>BRUBECK</b> 159 MEASURES 5 MINUTES 2 SECONDS <b><math>(5 \times 60) + 2 = 302</math></b>	<b>WAGNER</b> 164 MEASURES 5 MINUTES 29 SECONDS <b><math>(5 \times 60) + 29 = 329</math></b>

Step 2: Now have the students **divide** the total seconds by the number of measures, and you will know how much time an average measure in each piece lasts. (This is long division practice, or if you want them to have calculator practice, that also works.) If they express the remainder in a fraction, have them reduce it to lowest terms.

*Here are answers in three formats; decimals are given to four places:*

<b>SMITH/KEY:</b> 2.2162 seconds, 2 8/37 seconds (2 r 8)	<b>J. STRAUSS II:</b> 1.2839 seconds, 1 44/155 seconds (1 r 44)	<b>BIZET:</b> 1.4497 seconds, 1 85/189 seconds (1 r 85)	<b>PROKOFIEV:</b> 2.4545 seconds, 2 5/11 seconds (20/44 reduces to 5/11) (2 r 20)
<b>SCHIFRIN:</b> .5667 of a second, 51/90 second	<b>TCHAIKOVSKY:</b> .7214 of a second; 259/359 second	<b>BRUBECK:</b> 1.8994 seconds, 1 143/159 seconds (1 r 143)	<b>WAGNER:</b> 2.0061 seconds, 2 1/164 seconds (2 r 1)

Step 3: Additional math: Practice rounding the answers.

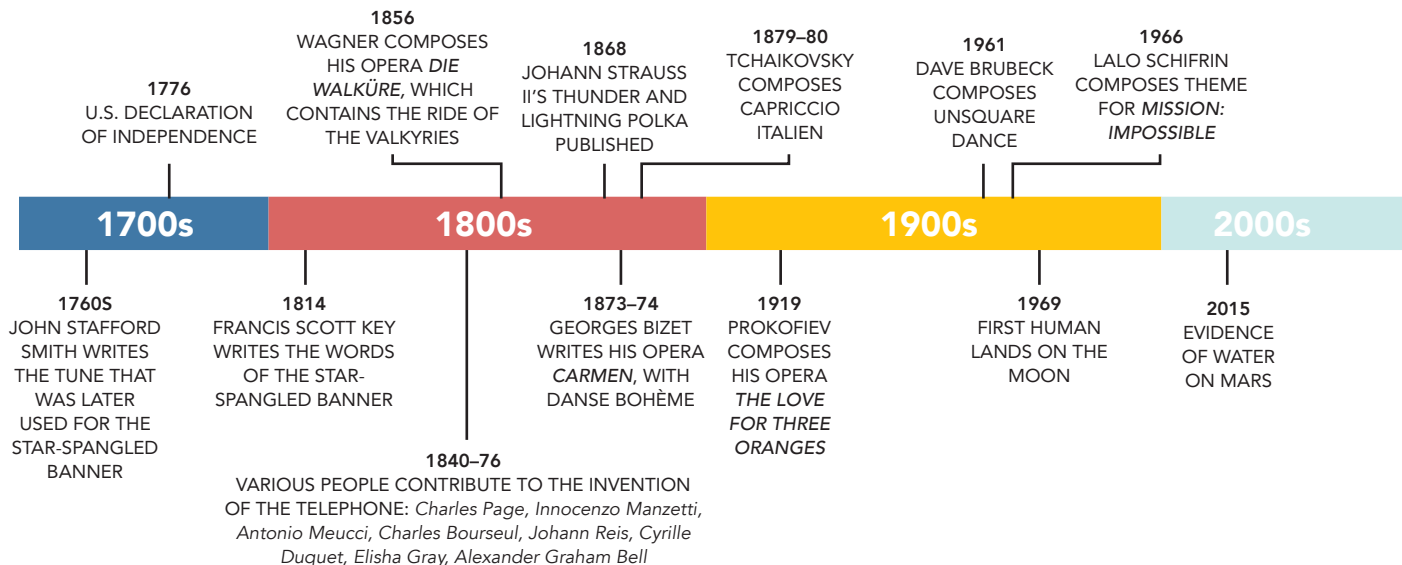
## HISTORY—SOCIAL SCIENCES

MUSIC

SOCIAL SCIENCES/  
HISTORY

### Make a Timeline

This timeline shows the dates of events related to the music on this Steppin' Out concert, placed in relation to four other events in history. Add some other important historical events and their dates in the space above and below. (*This can be a group activity if you do it on a whiteboard or chalkboard.*)



**Have your students add dates of events they are studying in fourth and fifth-grade social studies/history.**

#### 4TH GRADE EXAMPLES:

1848 California Gold Rush begins  
1810–1821 Mexican War for Independence

#### 5TH GRADE EXAMPLES:

1791 Bill of Rights  
1803 Louisiana Purchase

## WORLD LANGUAGES

MUSIC

WORLD LANGUAGES

**Most musical terms are in Italian. Have the Spanish-speaking students translate the English words to Spanish.**

ITALIAN	MUSICAL MEANING	LITERAL ENGLISH TRANSLATION	ENGLISH WORD IN SPANISH
tempo	speed of the piece	time	tiempo
forte	loud	strong	fuerte*
crescendo	becoming louder	growing	crecimiento*
cantabile	in a singing style	singable	cantar (to sing)*
dolce	sweet	sweetly	dulce*
misterioso	mysteriously	mysterious	misterioso
poco	a little (used with other words)	little	poco*

\* Note that these words are very similar in Italian and Spanish but completely different in English.

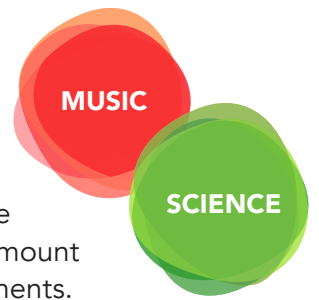


## SCIENCE

### ***Air Columns and Pitch***

Take three identical, clean drink bottles and put different amounts of water into each one. Have the students go through the steps of the scientific method to discover which one will have the highest pitch and which one will have the lowest pitch as one student blows across the top of each bottle. Relate the amount of air in each bottle to the length of wind chambers in woodwind or brass instruments. (Amount of air vibrating)

The smaller the instrument, the shorter the air column and hence a higher range. Also, the musicians control the length of the air column on their instrument by operating valves or keys that open or close tubing. So, let's say a flute player holds down all the keys to close the tubing. Is the air column longer or shorter than it was with no keys pressed? (Answer: Longer) Is the pitch higher or lower with all the keys pressed than it is with no keys pressed? (Answer: Lower)

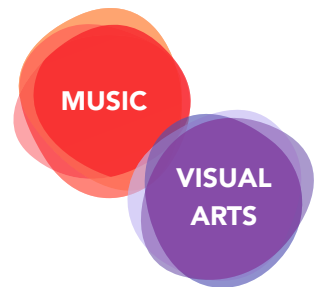


## ART

Have the students paint or draw pictures inspired by how the music they hear makes them feel. Or maybe have them draw an instrument they play or would like to play. We love to receive drawings from students who are attending the Steppin' Out concerts. Our address, which is also in the Steppin' Out Times:

Mailing Address:  
Stockton Symphony  
4629 Quail Lakes Dr.  
Stockton, CA 95207

or email us at:  
boxoffice@stocktonsymphony.org



## WEBSITES FOR KIDS: ORCHESTRAS, INSTRUMENTS, AND MAKING MUSIC

**Fun facts, activities, and lessons that support music education at home:**

<https://www.sfsymphony.org/EducationCommunity/Music-Connects-Kids>

**Learn about music and play games with your favorite PBS KIDS characters:**

<https://pbskids.org/games/music>

**Dallas Symphony for Kids:**

[www.dsokids.com](http://www.dsokids.com)

**Carnegie Hall: Young Person's Guide to the Orchestra**

**FOR STUDENTS:** <https://listeningadventures.carnegiehall.org/>

**FOR TEACHERS:** <https://www.carnegiehall.org/Explore/Learn/Music-Educators>



# STEPPIN' OUT TIMES WORD SEARCH SOLUTION



(ROW, COLUMN, DIRECTION)

- BEAT 10, 9, ↗
- BIZET 13, 7, →
- BRUBECK 13, 14, ↖
- CAPRICCIO 1, 5, ↓
- CONCERTMASTER 3, 13, ↘
- EIGHTH NOTE 10, 1, ↗
- FLUTE 1, 5, ↓
- J STRAUSS II 11, 1, →
- MARCH 10, 13, ↓
- MEASURE 7, 1, ↑
- METER 9, 5, ↘
- OBOE 14, 7, →
- OPERA 14, 7, ←
- POLKA 8, 6, ↖
- PROKOFIEV 1, 12, ↘
- QUARTER NOTE 11, 11, ↖
- SCHIFRIN 12, 13, ←
- SCORE 14, 15, ↑
- TARANTELLA 1, 3, ↓
- TCHAIKOVSKY 11, 14, ↑
- TIME SIGNATURE 15, 14, ←
- WAGNER 6, 3, ↗

## COME AGAIN: FUTURE CONCERTS

Please encourage your students to take home their Steppin' Out Times and discuss what they're learning with their families and friends.

We would love to see them at any future concert, where they can build on their knowledge and appreciation of music.

For information about the music and guest artists for the Stockton Symphony's upcoming concerts, please visit our website [www.stocktonsymphony.org](http://www.stocktonsymphony.org) or call the Symphony office at (209) 951-0196.

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