

PLAY: Beethoven M.51-73

CASEY: Good afternoon and welcome, everybody! My name is Casey and I play the bassoon...

PLAY BASSOON: F major arpeggio up 2 octaves

CJ: ...and my name is CJ and this is my clarinet.

PLAY CLARINET: F major arpeggio down 2 octaves

CASEY: What you just heard was written by one of the greatest musicians in the world, Ludwig Van Beethoven. Raise your hand if you've heard of Beethoven...Who can tell me something about Beethoven?

CJ: That's right! He was a musician who played the piano. Does anyone here play the piano? That's great! He also wrote a bunch of music with his most famous work being his 5th Symphony.

PLAY TOGETHER: G Eb/ F D (Beethoven's 5th)

CJ: Another interesting fact about Beethoven was that he lost his hearing but he was still able to write beautiful music. Imagine being a musician and not being able to hear anything! He was able to do this because he was such a great musician- Who can tell me how you become a great musician?

CASEY: That's right you practice! And one of the most important things to practice is what we call scales---which are patterns that go up and down and sound like this.

PLAY TOGETHER: C major scale up and down one octave in unison, repeat & clarinet takes the third.

CASEY: How about you guys join us! Let's practice singing on LA while CJ plays the clarinet. *Casey leads singing up and down on LA while CJ plays clarinet. Repeat twice.* Great job! Musicians often put words to the scale to help them remember the sound of the notes. So they'll sing "Do re me fa sol la ti do" (*while pointing at preset scale on felt*) Let's do that together.

Sing up and down scale on Solfege while CJ plays clarinet. Repeat twice.

CJ: Great job! The scale we just sung was in C major which means it started on C Bassoon interjection plays a C and ended on C Bassoon interjection plays a C. In fact, the piece we are about to play for you has a tonal center of C major throughout the entire thing.

CASEY: Beethoven really depended on scales because they were a reliable way to know what his music was going to sound like. That's how he was able to still compose even after he went deaf. He uses scales all the time, like in this section. **PLAY m.54-58** We are going to play the entire beethoven duet and I want you to listen out for the scales!

PLAY BEETHOVEN WOo 27 DUET 1 RONDO

-----roughly 8-10 minutes (from beginning of script to end of music)-----

CJ: Now we are going to fast forward 100 years and talk about a French composer named Francis Poulenc. Poulenc was similar to Beethoven because he also played the piano and wrote music. Poulenc also used scales but the scales he wrote didn't always have a tonal center, like C major.

CASEY: When you listen to a scale by Beethoven there aren't any surprises.

PLAY C Major Scale

But when you listen to a scale by Poulenc the entire thing is a surprise! It is still a pattern of notes but the intervals between them are not the same as a major scale.

PLAY Modified Poulenc scale up and down.

Your ear doesn't know what is going to happen next, which I think is part of what makes Poulenc so exciting to play and listen to.

CJ: Does anyone in here have a Birthday this month? Pick someone When is your birthday?-----What do you want for your birthday?----- That's so cool! Now if you were friends with Beethoven he would be sure to get you ----- for your birthday.

CASEY: BUT if you were friends with Poulenc he would probably get you something completely unexpected like...

CJ: ...a pet octopus! Which is not what you asked for but would still be pretty awesome.

CASEY: Poulenc was full of surprises in his music as well and intentionally kept his audience guessing what he would give them next. Some of the ways he did this was by adding pauses.....in unexpected places.

CJ: Now we are going to play the first of three movements in the Poulenc Duet for Bassoon and Clarinet. What we want you to do is listen carefully for the unexpected pauses and other musical surprises.

PLAY 1st MVMT

CJ: Thank you, who heard the pauses? Great! Can anyone think of one word to describe the first movement? Now we are going to play the second movement and guess what? It's another Poulenc surprise; The 1st movement is active, fast and (*include audiences' adjective*) but this next movement is slow and thoughtful. See if you can come up with more words to describe it!

PLAY 2nd MVMT

CASEY: What were some words you thought of? Great! Now Beethoven and Poulenc are only 2 of the world's great composers and you can be one too! Writing music is a way to be creative and show people how you feel so we thought it would be fun to compose something together. For this next activity we are going to need 8 volunteers.

CJ chooses volunteers and they form a single file line.

CJ: We are going to compose a melody as a group. Each of you will receive a note and you can place it on any line (*pause*) or space (*pause*) on the staff. Once you place your note you can take a seat. I'll start with the first note (*put note on C*).

CASEY: I can add the last note (*put on note C*).

CJ: ...and we'll let you fill in the rest.

Each child gets a note and they proceed to put it on the staff

CASEY: Let's hear what you wrote!

CJ plays the melody

CASEY: Beautiful! See? anyone can be a composer! Now we are going to go back and play the final movement of the Poulenc duet. Remember how the first movement was fast, active and (*include audiences' adjective*) and the second one was slow, thoughtful and (*include audiences' adjective*)? Well this last movement has a bit of both.

CJ: While we are playing, listen for both the fast and slow sections!

PLAY 3rd MVMT

CASEY: Thank you so much for coming today! We've had such a good time playing for you; Hope you enjoy the rest of your day at _____.

CJ: If you want to, feel free to come and talk to us. We love answering questions and meeting new people!