OPERA ON WHEELS

STUDY GUIDE

2014 – 2015

ORPHEUS AND EURYDICE

ADAPTED FROM GLUCK’S ORFEO ED EURIDICE AND OFFENBACH’S ORFEUS IN THE UNDERWORLD

BY JENNIFER CRESSWELL
NEW! AUDIENCE PARTICIPATION

Help the Greek Chorus character summon Amor to save the day. Use this worksheet as a tool to prepare your students for participation in *Orpheus and Eurydice*. Use “La” as the syllable the students learn melody on.

*A Youtube video is available online at [www.toledopera.org](http://www.toledopera.org) on the Opera on Wheels tab.*
AN OPERA IS A STORY TOLD IN SONG

Everyone enjoys movies and musicals, but have you ever thought about what people did for fun before these things existed? The answer is Opera!

What is an opera?

In many ways an opera is like a play or a movie. Actors tell an audience a story by pretending to be characters in a situation, often with costumes, props, and scenery to help define the time and place of what is happening. The big difference is in an opera the words are sung, often accompanied by one or more instruments, like a piano or even a whole orchestra.

What’s the difference between opera and musicals?

There are two big differences between opera and musicals. Firstly, in musicals actors frequently have scenes without singing where lines are spoken. In opera, however, nearly all the lines are sung. Secondly, the style of singing is different. In a musical, singers work with microphones and speakers to amplify or make their voices louder so they can be heard easily in large theaters, like they do in pop recordings or in church. But in an opera, singers have to fill large theaters with their voices without amplification, and they often have to singing louder, over large group of instruments, and for longer periods of time in one breath than would be required in a musical. As a result, opera singers tend to sing louder, and with a different tone, or sound, than you’re used to hearing or could do yourself without years of special training. Despite these differences, operas and musical theater shows have a lot in common, and the two art forms have existed side-by-side throughout history.

How is an opera made?

Creating operas is done through lots of teamwork, with many people working hard to create one work of art.

The Composer and Librettist

First, a librettist will identify a story he or she wants to tell, and write a libretto (Italian for “little book”), like the script in a play, containing all the words that will be sung in the opera. Often this libretto will adapt a story that is very popular among audiences in another genre, like a play, a book, a piece of mythology, or a historical event. Just like adapting a book to a movie, the librettist has to make choices about what to include and what to leave out so that the story will work well in a theater. Most importantly, however, he or she has to come up with words that work as lyrics, not just as sentences. This includes devices like rhyming, alliteration, and lines with similar numbers of syllables.

A composer will then take the words and start setting them to music, deciding what notes the singers will sing and what the instrumentalists will play, using the music to enhance the drama of the words and situation. Once the score (a book containing all the musical notes and words together) is finished it gets handed off to a creative team that make the composer and librettists’ ideas a reality.
**The Theatre Team**

A director, set, costume, lighting, and makeup designers decide how the action will happen across the stage, what the scenery and costumes will be, what colors and types of lights to use in different scenes, and how the appearance of the actors will be altered to make them look like their characters, all to draw the audience into the story. Carpenters, painters, seamstresses build the sets and costumes, electricians hang and connect lights above and on the sides of the stage.

**The Performers and Audience**

Finally, all these elements come together with singers (who have to memorize their parts, just like actors), a conductor (who leads the orchestra), and orchestra working together to present the opera. The singers are the performers that act on stage and create the opera through song, while the orchestra and conductor are in the orchestra pit. The team rehearses for weeks, making sure all the actors know their parts individually and together, coordinating and balancing the sound from the singers and the instrumentalists, and practicing the changes of scenery, costumes, and lighting. Finally, after much work, the opera gets enjoyed by an audience who may find themselves rapt with attention or cheering.

**Cheering for the Opera**

To cheer for an opera, audiences use Italian words and clapping to show how much they appreciate and like the work that the whole cast has done. “Bravo!” is used for boy actors, “Brava!” is for girl actors, and “Bravi tutti!” is to cheer for everyone.
Jennifer Braun, soprano (Eurydice)

Jennifer Braun has been a soloist with the Gulf Coast, Toledo, and Westerville symphonies. She has performed with Opera Columbus, Metropolitan Chamber Orchestra in Columbus, Opera in the Ozarks, Colorado Light Opera, and Oberlin in Italy. From 2009-2013, Ms. Braun was a Resident Artist with Center City Opera Theater, performing roles in both the standard repertoire as well as premiering new works. Her Philadelphia credits include Beatrice Russo in the east coast premiere of Catan's Il Postino, Violetta in La traviata, Musetta in La bohème and Rev. Ava Gray in Michael Ching's new opera Slaying the Dragon.

Madeline Harts, soprano (Amor)

Madeline Harts is a Toledo Opera Resident Artist for the 2014-2015 season and has appeared in Toledo Opera productions of Faust, Aida, Don Giovanni, and is making her debut as the Shepherd Boy in this year’s production of Tosca. Ms. Harts has sung with the Buffalo Philharmonic Chorus and is a chorister at Mariners Church in Detroit. Credits include Mabel in Pirates of Penzance, Geraldine in Hand of Bridge, and Second Spirit in The Magic Flute. A Buffalo, NY native, Ms. Harts holds degrees in Performance and Music Education from Ithaca College (BM) and Performance from Bowling Green State University (MM). She is also the Children’s Chorus Director and Development and Arts Education Assistant for Toledo Opera.

LeTara Lee, soprano (Greek Chorus/Narrator)

LeTara Lee has appeared recently in Toledo Opera productions of Faust and Aida. She played Paula Deen in Krispy Kremes and Butter Queens in 2014 and Skylar in We’re on the Air in 2013 with Bowling Green State University Chamber Opera. In 2013 she appeared as Sylviane in The Merry Widow and Melissa in Gilbert and Sullivan’s Princess Ida at BGSU’s Opera Theatre. With Tennessee Technological University Orchestra, she has had solo roles in Mozart’s Coronation Mass in C, Shubert’s Mass in G and Vivaldi’s Gloria. Ms. Lee has degrees in Vocal Performance from Tennessee Technological University (BM) and Bowling Green State University (MM).

Laura Reaper, mezzo-soprano (Orpheus)

Laura Reaper has been a Toledo Opera Resident Artist since 2013 and was most recently seen as Katisha (The Mikado) in the Opera on Wheels tour. Upcoming engagements include the roles of Mrs. Ott (Susannah) and Alisa (Lucia di Lammermoor). Previous credits include Ciesca (Gianni Schicchi), Dejanira (Hercules), and Marcellina (Le nozze di Figaro). Ms. Reaper is also recognized for creating Tantie Marie (The Toll) in the world premiere. Laura was the Alto Soloist in Beethoven’s Symphony No. 9 and as the Mezzo Soprano Soloist in Copland’s In the Beginning. She holds an MM in vocal performance from Bowling Green State University and a BM in vocal performance from the Peabody Conservatory.

Spencer Miller, pianist (Collaborative Pianist)

Spencer Miller has been a Toledo Opera Resident Artist since 2013 and grew up in the Twin Cities, he attended Augsburg College in Minneapolis, graduating summa cum laude in 2013. He has performed solo recitals, frequently featuring his own compositions, as far afield as Vienna, Austria. Also a professional jazz pianist, Mr. Miller is a second-year graduate student at the University of Toledo, studying with Michael Boyd.

Jennifer Cresswell, Artistic Director of Opera on Wheels

Jennifer Cresswell has written and produced adaptations of Rossini’s Barber of Seville, The Italian Girl, and Wagner’s Ring Cycle. As Co-Director of the Toledo Opera Summer Camp, she has also produced operatic arrangements for performance by children for the last two years. An active performer, Ms. Cresswell was last seen on stage as Donna Elivra in Dona Giovanni, Liu in Turandot and Frasquita in Carmen. Other roles include Blanche (A Streetcar Named Desire) and Anna Murrant (Street Scene). Jennifer Cresswell also appears as a soloist with the Toledo Symphony Orchestra.
ORPHEUS AND EURYDICE

ADAPTED FROM GLUCK’S ORFEO ED EURIDICE AND OFFENBACH’S ORFEUS IN THE UNDERWORLD
BY JENNIFER CRESSWELL

SETTING

Ancient Greece, Hades, Elysian Fields

CHARACTERS

In order of vocal performance

Greek Chorus/Narrator/Furies: The story teller of the opera, she communicates with the audience and characters while moving the plot along. She also plays the Furies, scary creatures that guard Hades. (Soprano)

Orpheus: The hero of our story who is married to Eurydice. He can communicate with the Gods and is a “Pants Role,” a woman that pretends to be a man during a play.* (Mezzo-Soprano)

Amor: The Greek Goddess of Love, she helps Orpheus on his quest. Her name is literally translated as “Love.” (Soprano)

Eurydice: The wife of Orpheus, she is trapped in Hades. (Soprano)

* During Early Opera there were many singing roles that were too high for men to sing, so women were hired to dress up like men to sing the roles. We call these “Pants Roles.”*

SYNOPSIS

Scene 1:
Set in Ancient Greece, the Greek Chorus tells us that Eurydice, the wife of Orpheus, has been bitten by a snake. Orpheus realizes that she has been sent to the Underworld, Hades.

Scene 2:
Very sad that his wife is dead, he wishes that he could bring Eurydice back from Hades so that they could be together again. The Greek Chorus hears his plea and asks the audience to help her call Amor, the Goddess of Love, to help Orpheus save Eurydice. Amor appears and tells Orpheus she will help him save his wife and gives him a magical lyre to use in bringing Eurydice back
from the Underworld. There is one catch though - Orpheus is not allowed to see Eurydice while saving her. If he looks back, she will go back to Hades forever.

Scene 3:
Orpheus travels to Hades and encounters the Furies, monsters who guard the Underworld and try to stop him from finding Eurydice. The Furies threaten Orpheus with fire if he tries to enter. Orpheus uses his magic lyre to tell the Furies that he would rather be burned than be without Eurydice. The Furies are charmed by Orpheus’s song and let him pass.

Scene 4:
Meanwhile in Hades, Eurydice is stuck in The Elysian Fields, the nicest and most beautiful part of Hades. She sings of how lovely it is there and how if Orpheus was there with her too it would be even more beautiful.

Scene 5 – Interlude:
The Chorus and Amor remind us that Orpheus is on his quest to find Eurydice with his magic lyre. There is only one rule: he is not allowed to look at her during the rescue.

Scene 6:
Orpheus reaches Hades and finds Eurydice. He tries to lead her to safety, but Eurydice wants Orpheus to look at her and refuses to follow him if he does not. Orpheus, wanting to reassure his wife that it is truly him, looks at Eurydice. But he has disobeyed the orders of the Gods and so Eurydice is taken back to Hades.

Scene 7:
Orpheus is so sad he has lost Eurydice again, that the Greek Chorus appears and asks the audience to call upon Amor for help. Amor appears and tells Orpheus that by traveling down to Hades, he has proven his love for Eurydice and she will be restored to life. Orpheus and Eurydice are reunited and everyone has a happy ending by remembering that music is the voice of love – music gives all happy endings!

THE END
**What is Mythology?**
Mythology is a collection of myths or stories that are told to explain history, nature, or beliefs of a culture.

**What is Greek Mythology?**
Greek Mythology is made up of stories told by Ancient Greeks to explain how the universe worked. This mythology has many gods, goddesses, demi-gods, heroes, and creatures. Here are a few of them:

<table>
<thead>
<tr>
<th>God/Goddess</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zeus</td>
<td>Ruler of the Universe, stronger than all the other Gods and Goddesses. He uses thunderbolts as his source of power</td>
</tr>
<tr>
<td>Aphrodite</td>
<td>Goddess of Love</td>
</tr>
<tr>
<td>Hermes</td>
<td>Messenger of the Gods</td>
</tr>
<tr>
<td>Poseidon</td>
<td>God of the Sea</td>
</tr>
<tr>
<td>Hades</td>
<td>God of the Underworld. He lives in the Underworld where all mortals go who die. His name became the name of the underworld.</td>
</tr>
<tr>
<td>Athena</td>
<td>Goddess of Wisdom</td>
</tr>
<tr>
<td>Apollo</td>
<td>God of Light and Music, grandfather of demi-god, Orpheus.</td>
</tr>
<tr>
<td>Orpheus</td>
<td>Demi-God of Music</td>
</tr>
</tbody>
</table>

**The Greek Chorus**
In ancient Greece when plays or dramas were performed, one or more characters called a Greek Chorus were introduced to help carry the storyline along. The Greek Chorus would give direction and comments on the action of the story.
Greek Mythology Order

- **Gods**
  - Amor
  - Greek Chorus

- **Demi-Gods**
  - Orpheus

- **Mortals**
  - Eurydice

<table>
<thead>
<tr>
<th>GODS</th>
<th>DEMI-GODS</th>
<th>MORTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live in the Heavens</td>
<td>Live on Earth but can travel between Heaven and Underworld</td>
<td>Live on Earth</td>
</tr>
<tr>
<td>Have special powers</td>
<td>Can be given special powers by the Gods</td>
<td>No special powers</td>
</tr>
<tr>
<td>Can guide Morals and Demi-Gods</td>
<td>Can be led by the Gods</td>
<td>-</td>
</tr>
</tbody>
</table>
Lyre

A lyre [l-eye-r] is a stringed instrument that is small and U-shaped with strings attached to a crossbar. The instrument is strummed or plucked to make music and is closely related to the harp. It is the instrument played by Orpheus in the opera.

Aulos

The aulos [ow-los] is a wind instrument, meaning that a person must use their breath to make sound. It has two pipes that are attached together with finger holes to play, almost like two recorders. In Greek Mythology it is most often played by Satyrs, half man-half horse creatures.

Pan pipes

The pan pipes are an ancient musical instrument made up of a set of differently sized reeds that are bound together, sometimes from bamboo or wood. Sound is made by blowing across the top of the pipes, just like blowing over a bottle top. The pan pipes were played by the Pastoral God, Pan, who looked after shepherds.

Tambourine

A percussion instrument, the tambourine is played by tapping the top or shaking the instrument to create noise. It helps to keep time or beat in song.

Do you think you could make your own Ancient Greek musical instrument?
The Amphitheater

There was no stereo-surround sound back in Ancient Greece, so instead theaters had to be made that would carry sound out to the audience without microphones. What was invented was called, the amphitheater.

An amphitheater looks very much like a stadium, with the stage being down low and then the audience curving up in front of it so that the audience could see the action. Because of the way it was shaped, the amphitheater allowed sound to travel to every person in the audience.

Plays and music performances were held in amphitheaters and everyone from the poor to the rich would come to see these events.

Have you ever been to a place that looks like an amphitheater? Where was it and did you see a performance or sporting event? What was it?
DIFFERENT VERSIONS

Orpheus has been the source of many operas from the very beginning of opera. The first opera was actually named Orfeo and was composed by Claudio Monteverdi in 1607. Our opera combines music from two different composers who both wrote operas based on the Orpheus myth nearly 100 years apart: Christoph Willibald Gluck’s Orfeo ed Euridice (1762) and Jacques Offenbach’s Orpheus in the Underworld (1856).

RECITATIVE AND ARIAS

When Opera was a brand new idea, the creators tried to make it as musical as possible and made sure that a second would never go by without music. As a result, talking became a musical act and singers would ‘speak sing’ their speech and lines. They called this recitative.

However, when there was a big moment in the opera the composers wanted to make sure that the audience knew that this was a big deal. An aria is sung when a large event or emotion happens to a character in an opera, and it is a long song that is sung specifically about that event.

<table>
<thead>
<tr>
<th>Recitative</th>
<th>Aria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Like talking musically</td>
<td>Singing</td>
</tr>
<tr>
<td>Not a lot of accompaniment from the orchestra – mainly harpsichord</td>
<td>Full orchestral accompaniment</td>
</tr>
<tr>
<td>Takes us from one point of the story to another</td>
<td>Singing about a specific event or emotion for that character</td>
</tr>
</tbody>
</table>

Recitative is like talking musically. Try having a musical conversation with your friends by making up your own recitative!
Activities:

-K-2: Before the performance: Listen to Offenbach’s Can-Can music (MP3 player; score sent to teachers) before the show. What kind of body movements would you use to express the music (e.g., chasing someone)?

-6-8: After the performance: There is a connection between Gluck’s mix of recitative and aria (aria part moves to recitative, moves back to aria) and pop or even hip hop music. Recitative is the verse that carries the story and aria is the refrain. What are examples of this pattern that you hear in music today?

-2-8: Complete this crossword puzzle based upon the “Opera is a Story Told in Song” section.

```
Across
1. leader of the orchestra
3. These people perform on the stage for the opera
6. What does ‘libretto’ mean in Italian?
7. To cheer for everyone
9. _______ is a book containing all the musical notes and words together
11. In _______ words are sung
12. Operas are very similar to these

Down
2. where the orchestra plays from
4. Who writes the story for an opera?
5. Who sets words to music?
8. To cheer for girls
10. To cheer for boys
```
Personal Response to the Opera (Grades K-4)

Bravo, Brava, Bravi!

Express in writing or drawing dilemmas depicted in the opera’s story and feelings created by the music.

Using pictures, phrases and sentences, describe what you liked best about the opera, *Orpheus and Euridice*. Items that could be included are your favorite character, parts of the story, music, costumes, etc.
**Critical Response to the Opera (Grades 5-8)**

**Create Your Own Review**

Write a review of *Orpheus and Eurydice*. Use the following chart to organize your thoughts. You can be critical, describing what you liked and what you thought needed improvement. In your review mention the plot, the music, the singing and acting, and visual elements such as the scenery and costumes. Describe dilemmas that the characters faced in the opera.

<table>
<thead>
<tr>
<th>Notes for Review of <em>Orpheus and Eurydice</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
</tr>
<tr>
<td><strong>Plot</strong></td>
</tr>
<tr>
<td><strong>Vocal Artists</strong> (quality of voice and acting)</td>
</tr>
<tr>
<td><strong>Scenery and Costumes</strong></td>
</tr>
<tr>
<td><strong>Overall Rating in points or stars</strong></td>
</tr>
<tr>
<td><strong>Dilemmas</strong></td>
</tr>
</tbody>
</table>
Ohio Music Standards Addressed by Opera on Wheels

GRADE 8 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
8-4CE Identify components of larger music works (e.g., symphony, mass, concerto).
8-5CE Identify and describe non-performing careers in music.

**PR – Producing/Performing**
8-2PR Perform, independently or collaboratively, with good posture producing an appropriate tone quality.

**RE – Responding/Reflecting**
8-1RE Apply multiple criteria to evaluate quality and effectiveness of personal and selected music performances and compositions and identify areas for improvement.
8-2RE Compare and contrast a varied repertoire of music on the basis of how elements of music are used to create meaning and expression.
8-5RE Apply criteria based on elements of music to support personal preferences for specific musical works.
8-6RE Compare common terms and contrasting definitions used for various artistic elements used in music and other art forms.
8-7RE Describe how roles of composers, performers and others involved in music are similar to or different from those in other art forms.

GRADE 7 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
7-2CE Identify the style and historical period of various music examples.
7-3CE Recognize and identify historical and cultural contexts (e.g., time and place of a music event) that have influenced music.
7-5CE Describe a varied repertoire of music with appropriate music vocabulary.
7-6CE Identify various careers for musicians (e.g., in education, entertainment and technical support).

**PR – Producing/Performing**
7-2PR Perform accurately, independently or collaboratively, with good posture producing an appropriate tone quality.

**RE – Responding/Reflecting**
7-1RE Apply multiple criteria to evaluate the quality and effectiveness of music performance and composition including their own.
7-3RE Develop criteria based on elements of music to support personal preferences for specific music works.
7-4RE Explain how and why people use and respond to music.
7-5RE Compare and contrast the meaning of common terms and processes used in various arts disciplines.

GRADE 6 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
6-3CE Identify different functions and uses of music in American and other cultures.
6-4CE Identify the Major periods, genres and composers in the development of Western and non-Western music.
6-5CE Distinguish between and among the use of dynamics, meter, tempo and tonality in various pieces through active listening.
6-6CE Describe roles and skills musicians assume in various cultures & settings.

**PR – Producing/Performing**
6-1PR Independently or collaboratively, perform with good posture and breath control a varied repertoire of music representing diverse cultures with appropriate dynamics and tempo.
6-6PR Attend live performances and demonstrate appropriate audience etiquette.

**RE – Responding/Reflecting**
6-1RE Develop criteria to evaluate the quality and effectiveness of music performances and compositions including their own.
6-2RE Reflect on a variety of live or recorded music performances.
6-3RE Communicate the importance of music in everyday life.
6-4RE Describe ways that music relates to other art forms using appropriate terminology.
6-5RE Compare and contrast subject matter common to music and other subject areas.
6-6RE Explain and apply skills developed in music (critical thinking, collaboration) to other disciplines.

GRADE 5 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
5-2CE Listen to, identify, and respond to music of different composers, historical periods and world cultures.
5-5CE Identify elements of music including tonality, dynamics, tempo and meter, using music vocabulary.

**PR – Producing/Performing**
5-7PR Demonstrate appropriate audience etiquette at live performances.

**RE – Responding/Reflecting**
GRADE 4 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
- 4-2CE: Describe the way sound is produced by various instruments and the human voice.
- 4-3CE: Listen, identify and respond to music of different composers and world cultures.
- 4-4CE: Discuss the lives and times of composers from various historical periods.
- 4-6CE: Identify elements of music using developmentally appropriate vocabulary.
- 4-7CE: Describe the roles of musicians in various music settings.

**PR - Producing/Performing**
- 4-8PR: Demonstrate appropriate audience etiquette at live performances.

**RE - Responding/Reflecting**
- 4-1RE: Explain how the elements and subject matter of music connect with disciplines outside the arts.
- 4-2RE: Describe the connection between emotion and music in selected musical works.
- 4-3RE: Explain classification of musical instruments, voices, composers and forms using appropriate music vocabulary.
- 4-4RE: Discuss the roles of musicians heard in various performance settings.
- 4-5RE: Interpret a selected musical work using dance, drama or visual art.
- 4-6RE: Use constructive feedback to improve and refine musical performance and response.

GRADE 3 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
- 3-2CE: Identify and discriminate between sounds produced by various instruments and the human voice.
- 3-3CE: Listen to and identify the music of different composers and world cultures.
- 3-6CE: Identify careers in music including composing, performing and conducting.

**PR - Producing/Performing**
- 3-8PR: Demonstrate appropriate audience etiquette at live performances.

**RE - Responding/Reflecting**
- 3-1RE: Compare and discuss the use of similarly-named elements (form, line, rhythm) in music and other art forms.
- 3-2RE: Notice and describe what they hear in selected pieces of music and compare their responses to those of others.
- 3-3RE: Explain personal preferences for specific musical selections using music vocabulary.
- 3-4RE: Evaluate audience etiquette associated with various music performances and settings.
- 3-5RE: Analyze music in terms of how it communicates words, feelings, moods or images.
- 3-6RE: Compare interpretations of the same piece of music as they occur through dance, drama, and visual art.
- 3-7RE: Create criteria and use it to critique their own performances and the performances of others.

GRADE 2 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
- 2-3CE: Listen to and identify music of various styles, composers, periods and cultures.
- 2-4CE: Identify elements of music using developmentally appropriate vocabulary (rhythm syllables and solfege).
- 2-6CE: Attend live music performances with emphasis on instrument and voice identification.

**PR - Producing/Performing**
- 2-7PR: Demonstrate audience behavior appropriate for the context and style of music performed.

**RE - Responding/Reflecting**
- 2-1RE: Explain how music is used for a variety of purposes and occasions.
- 2-2RE: Discuss music of various composers, periods, cultures and contrasting styles.
- 2-3RE: Discuss how music communicates feelings, moods, images and meaning.
- 2-6RE: Discuss similarities and differences among the arts including connections between music and other curricular subjects.
- 2-7RE: Discuss and write about their observations of types of voices and instruments heard in performance.

GRADE 1 - CONTENT STATEMENTS

**CE - Perceiving/Knowing/Creating**
- 1-3CE: Listen to and identify music of various and contrasting styles, composers, periods and cultures.
- 1-4CE: Identify elements of music using developmentally appropriate vocabulary (rhythm syllables and solfege).
- 1-6CE: Attend live music performances with emphasis on concert etiquette.

**PR - Producing/Performing**
- 1-7PR: Demonstrate audience behavior appropriate for the context and style of music performed.
**RE – Responding/Reflecting**
1-1RE Recognize how music is used for a variety of occasions.
1-2RE Describe how music communicates feelings, moods, images and meaning.
1-4RE Connect concepts shared between music, other art forms and other curricular subjects.
1-5RE Form and express personal opinions about a musical performance and show respect for the opinions of others.
1-6RE Describe the challenges of individual and group music performance using music vocabulary.
1-7RE Discuss audience behavior appropriate for the context and style of music performed.

**GRADE K - CONTENT STATEMENTS**

**CE - Perceiving/Knowing/Creating**
K-1CE Identify same and different (fast/slow, loud/soft, high/low and long/short).
K-2CE Explore steady beat and rhythm.
K-3CE Listen to and explore the music of various styles, composers, periods and cultures.
K-4CE Explore and identify a wide variety of sounds, including the human voice.
K-6CE Attend live music performances.
K-7CE Identify a musician and his or her roles (composer, conductor and performer).

**PR – Producing/Performing**
K-6PR Demonstrate audience behavior appropriate for the context and style of music performed.

**RE – Responding/Reflecting**
K-1RE Share ideas about musical selections of various and contrasting styles, composers and musical periods.
K-2RE Describe how sounds and music are used in our daily lives.
K-4RE Identify and connect a concept shared between music and another curricular subject.
K-5RE Identify and discuss various uses of music in the United States and the various means of the term “musician.”
K-7RE Offer opinions about their own musical experiences and responses to music.