

# **MUSIC** FROM THE **INSIDE OUT**

## **MUSIC LITERACY FOR UPPER ELEMENTARY, MIDDLE SCHOOL AND HIGH SCHOOL**

**A CURRICULUM FOR MUSIC TEACHERS AND NON-MUSIC TEACHERS ALIKE**

**By Daniel Anker, Carol Ponder, and Donna Santman**

**Preface by Eric Booth**

**Based upon the critically acclaimed film  
featuring the musicians of The Philadelphia Orchestra**

**Special Teacher's DVD includes excerpts from the film  
and segments created especially for the classroom**



Alfred Publishing Co., Inc.  
16320 Roscoe Blvd., Suite 100  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
[alfred.com](http://alfred.com)

Copyright © 2007 Anker Productions, Inc.  
All Rights Reserved.

ISBN-10: 0-7390-4299-8 (Kit)  
ISBN-13: 978-0-7390-4299-1 (Kit)  
ISBN-10: 0-7390-4699-3 (Deluxe Kit)  
ISBN-13: 978-0-7390-4699-9 (Deluxe Kit)

# Table of Contents

DVD Chapters and CD Tracks.....	iii
Preface — Reclaiming the Verbs of Art.....	iv
Eric Booth, professor, The Juilliard School	
Mission and Philosophy/Acknowledgements .....	vii
Daniel Anker, filmmaker	
Introduction .....	ix
Opening Activity .....	2
Unit I — Musical Identity .....	3
Lesson 1: Introducing Ourselves Musically .....	4
Lesson 2: What’s My Music?/Creating Musical Timelines.....	8
Lesson 3: Musical Connections .....	16
Lesson 4: Merging Musical Personalities .....	19
Unit II — Let’s Talk About Music .....	23
Lesson 1: What Can We Say About Music? .....	24
Lesson 2: More Ways to Talk About Music.....	28
Lesson 3: Mapping Music to Hold It in Our Minds .....	34
Lesson 4: Mapping Music with Our Bodies .....	40
Unit III — What IS Music, Anyway? .....	45
Lesson 1: Is it noise or is it Music? .....	46
Lesson 2: When Does Noise Become Music?.....	52
Unit IV — Musical Meaning .....	57
Lesson 1: What’s it About? .....	58
Lesson 2: Motion, Expectation and Surprise.....	64
Lesson 3: Silence.....	68
Lesson 4: Becoming an Ensemble/Non-Verbal Communication .....	72
Lesson 5: Does Intention Matter?.....	76
Unit V — Living the Music .....	81
Lesson 1: Living Musically .....	82
Lesson 2: Ensemble, Community & Democracy .....	88
Lesson 3: Finding Music.....	94
Lesson 4: Envisioning a Musical Future .....	98
Notes on DVD “extra” segments .....	102
About the Authors .....	103

## DVD Chapters

1. Opening Activity .....	Opening Segment .....	:49
2. Unit I, Lesson 1 .....	Musical Personality.....	1:06
3. Unit I, Lesson 2 Part A .....	Musical Taste .....	1:56
4. Unit I, Lesson 2 Part A (Alt.) .....	Entering The Concert Hall .....	2:58
Unit I, Lesson 2 Part B.....	No DVD Segment	
5. Unit I, Lesson 3.....	Exploring Other Music.....	7:12
6. Unit I, Lesson 3 (Alternative) .....	Salsa .....	2:39
7. Unit I, Lesson 4.....	Groove.....	2:24
8. Unit I, Lesson 4 (Alternative) .....	The Struggle For Self-Expression.....	2:47
9. Unit II, Lesson 1 .....	The Mystery Of Music .....	2:36
10. Unit II, Lesson 2.....	Listening To <i>Rite of Spring</i> .....	2:01
11. Unit II, Lesson 3.....	Color.....	1:44
Unit II, Lesson 4.....	No DVD Segment	
12. Unit III, Lesson 1 .....	The Construction Site .....	1:16
13. Unit III, Lesson 1 (Alternative) .....	Playing Ugly .....	1:39
14. Unit III, Lesson 2 Part A.....	<i>On Taoism</i> Excerpt .....	2:39
15. Unit III, Lesson 2 Part B .....	Visit To China/ <i>On Taoism</i> .....	7:02
16. Unit IV, Lesson 1 .....	Bottles .....	:43
17. Unit IV, Lesson 2.....	Motion, Expectation & Surprise.....	5:07
18. Unit IV, Lesson 3.....	Silence .....	2:48
19. Unit IV, Lesson 4.....	Non-verbal Communication (Bluegrass) .....	3:03
20. Unit IV, Lesson 4 (Alternative) .....	We Improvise Also .....	2:02
21. Unit IV, Lesson 5.....	Intention .....	4:02
22. Unit V, Lesson 1 .....	Music Is Life .....	8:58
23. Unit V, Lesson 2.....	Udi's Story .....	6:41
Unit V, Lesson 3/4 .....	No DVD Segment	
24. Extra Segment.....	Memory/The Lanza Brothers.....	2:53
25. Extra Segment.....	David Kim's Story .....	8:19
26. Extra Segment.....	The Mystery Of Music-alternative .....	3:14
27. Extra Segment.....	Behind The Beat/The Conductor .....	10:12

## CD Tracks

1. Dvořák <i>Symphony #9</i> , 4th movement.....	2:55
2. Rimsky-Korsakov <i>Scheherazade</i> , "The Tale of the Prince Kalendar" .....	3:31
3. Brahms <i>2nd Piano Concerto</i> , 1st movement.....	4:00
4. Brahms <i>2nd Piano Concerto</i> , 1st movement (later in the movement).....	4:00
5. Beethoven <i>Symphony #7</i> , 2nd movement .....	4:15
6. Smetana <i>The Moldau</i> .....	4:00
7. Vivaldi <i>Concerto for 2 Trumpets</i> , 3rd movement .....	3:11
8. Debussy <i>La Mer</i> , <i>Dialogue of the Wind and the Sea</i> .....	4:00
NOTE: Tracks 1-8 are particularly well suited for the listening exercises in Unit II	
9. Beethoven <i>Symphony #3</i> , First Movement (truncated before change in tone).....	5:48
10. Beethoven <i>Symphony #3</i> , First Movement — longer version .....	6:30
11. Mussorgsky <i>Pictures at an Exhibition</i> , Goldenberg and Schmuyle .....	2:24
12. Dvořák <i>Slavonic Dance #1</i> .....	2:31
13. O'Reilly <i>Kaleidoscope</i> .....	2:30
14. Saint-Saens <i>Carnival of the Animals</i> , Aquarium .....	2:13
15. Rickett's <i>Hornpipe—American Fiddle Tune</i> .....	2:20
16. <i>Si Bheag Si Mohr—Old Irish Air</i> .....	2:26
17. <i>Maiwe—African Folk Song</i> .....	3:06
18. <i>Kang Ding Quing Ce—Chinese Folk Song</i> .....	3:41
19. <i>Sakura—Japanese Folk Song</i> .....	1:32

While some of the tracks on this CD are referenced in the lessons, all of the pieces can be used any way you'd like. For example, you might want to have music playing as students enter and leave the classroom at the beginning and end of each lesson.

Feel free to build your own library of music for use in the MUSIC FROM THE INSIDE OUT classroom. Be sure to include a variety of different genres.

# Preface:

## Reclaiming The Verbs Of Art

---

By Eric Booth

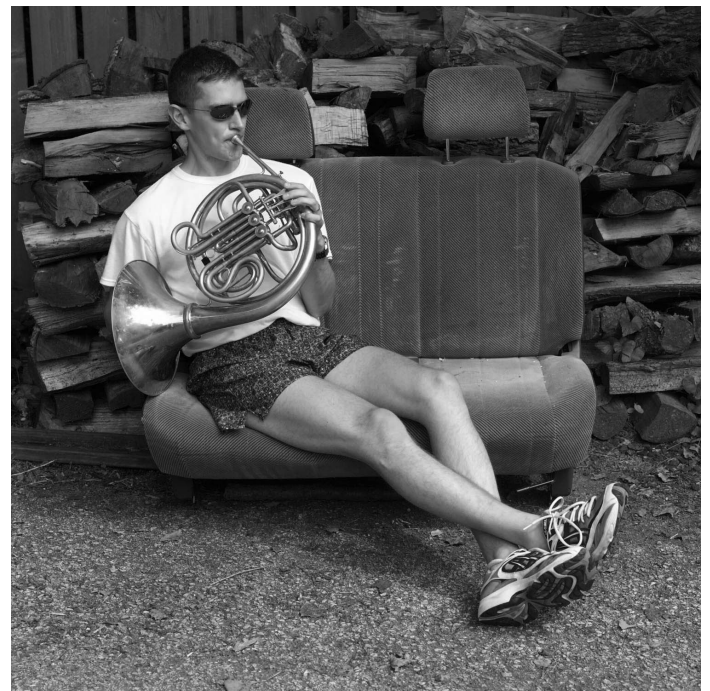
Less than fifty years ago, in my lifetime, we used to refer to the “art of bricklaying” and the “medical arts.” We were wiser than we knew. We were using a definition of art in which any worthwhile endeavor taken to its highest level of expression became an art. Art wasn’t about the artistic medium you were working in: music, dance, drama and visual arts. Art was about the creative capacities we all have when we are making things we care about and wholeheartedly exploring the worlds others have made for us. We have lost much of this definition in our society, so we have lost much of it in schooling.

When you hear someone say the word “Art” what do you picture or think? Do you envision museums or an ornate performance hall? Do you see highly educated people standing or sitting with respectful attention? Do you imagine a hundred musicians in formal attire sitting stiffly on a stage? Most Americans past their teens conjure pictures like that; and most Americans younger than the drinking age yawn because of those preconceptions.

When you finish using this book, your internal images, those personal symbols of our true understandings, will look very different. The learning process in these pages will help you and your students redefine art in your own terms, to make it actively relevant to everyday life as we live it. I have no idea what you and your students will picture when someone says “art” after you take this learning journey, but I am sure those images will be personal, alive, and come with a spark of excited energy around your heart and hint of a smile.

This is what I love about the film *Music from the Inside Out* and this companion book—they provide a practical, pleasurable, inspiring path to reclaim our birthright of a living, breathing, ongoing and improvised relationship with art. The book and film provide the best process I have ever seen for the rediscovery of the relevance of art—for students, for educators—and even for musicians who may have forgotten that music is omnipresent and marvelous.

I use an unconventional definition of art, and I start by distinguishing it from entertainment. Entertainment is not the opposite or enemy of art at all—heavens no, the arts are dead if they are not at least entertaining. The film *Music from the Inside Out* is definitely entertaining; the people, the stories, the insights and the music in it are fascinating and stimulating. We all love music that entertains us and resist music that doesn’t. What distinguishes entertainment is that it happens within what we already know; whatever our response—feeling sad or



jazzed—entertainment confirms our sense of the way the world is. The experience of art happens outside of what we already know. The capacity to expand our sense of the way the world is or might be is the art experience. *Music from the Inside Out* is an art film because it entertains us into understanding the world in bigger, more complex, and interesting ways. This curriculum is an engaging art curriculum that leads students (and teachers) to understand the world of music and their own worlds in bigger, more satisfying ways.

Unfortunately the classical music world is defined by its nouns; by expensive tickets we buy to see the great works. Our culture equates value with monetary worth. The problem is that the art lives in its verbs, in creating and performing those artworks, and in being able to actively engage with them.

In the film, the musicians describe those actions inside music with greater eloquence than I have ever seen before—they help me know what it is like to play inside that big ensemble, what it is like to be a musician and hear the sounds by a summer lake, how playing the curve of a note feels like a turn on a motorcycle. They share the inner world of making and living music, they let me know what it is to live the life of an artist. They remind me that their great music is active and fun to make. They bring me into the verbs of music, so I can actively hear the segments in the film as living, breathing beings coming to life in front of my eyes. If we don't have the inner skills to make personally relevant connections inside the Brahms, to open and expand with the Beethoven, then no amount of information about the piece is going to make it more rewarding than a clever pop tune. This curriculum gently, playfully, and imaginatively targets those verbs of art we all have, and builds them well so that we can perform that marvelous act of entering any artwork; entering music with these musicians, and find out more about ourselves and what it means to be human.

Reading and writing used to be called the literary arts; now they are called language arts, but there is a lot more accountability than art in the way we teach them. We tend to reify the language arts for the convenience of measuring the growth of students' abilities. We are willing to sacrifice the messier, but powerful, artistic aspects of the language arts, the actions that make them relevant and exciting to young people. We are willing to kill the joy to get the numbers. However, every good teacher knows that when we tap students' artistry around words, we nurture their delight in reading so they will choose to read on their own out of curiosity and pleasure, becoming life-long readers. We can support their sense of power and satisfaction with making things with words that carry their





own voices, spending a lifetime making ever more interesting and effective things with words. If we develop the verbs of art, we can tap young people's innate motivation to expand the way they read their own lives and create new pages in their life choices.

The verbs of art apply across media—in many ways they are the same in musical arts as in the literary arts. That is why investing time in this curriculum will pay off in artistic satisfaction and verbal engagement. The authors have brilliantly threaded in language arts skills throughout this curriculum; they use journals, vocabulary building, and introduce the powerful tool of “accountable talk” to create a community of dialogue within the classroom. And more profoundly, they develop the skills of attention, sharp observation, transfer of ideas across media, meaning making, empathy, and emphasis on personal voice. The authors make students colleagues with great artists, discovering with and through them. You and the authors guide students to become composers, ensemble performers, and active creators of the music in their lives. And remarkably, the authors guide you to these powerful achievements through simple, practical activities anyone can lead, with failsafe step-by-step instructions.

The culminating impact of this curriculum does what art can do at its best—lead students into understanding the world anew. Good teachers yearn to connect with students on this level, but find that telling them about larger worldviews doesn't really work. What does work is engaging them in great questions which expand their sense of the possible. As students find the music of their lives, and their lives in great music—as they come to know the way the world's greatest musical artists live and explore—they expand to create an art-space in their lives that they will delight in filling for the rest of their lives.

This is not just wishful thinking—the authors have refined and hammered out this curriculum in the real world. Teachers like you have used these pages and felt more like real educators as a result, enhancing their own artistic lives in the bargain. Students like yours have made their musical timelines, and accountably talked about the details of music that are hard to describe, and have discovered new artistic qualities of their everyday lives. Music teachers have deepened the work in their ensembles by investing time in these activities that lead to the heart of music. Parents and administrators have been delighted to be included in the activities and been touched by the significance of the results in students' lives. And artist-educators like me, these authors and the filmmakers, all of whom have dedicated years to making this curriculum as powerful and user-friendly as it is, are delighted to place this resource in your hands to nurture the creative vitality of students and schools. Imagine that Nitzan the handsome trombone player, and Kim the irresistible violinist, as well as the authors, are active participants in your room, eager to hear what each student has to say about what she heard in Stravinsky or why they play music in the mall. We all have big, active lives in music and the arts, and this curriculum is the best vehicle I know to help all of us learn our way into a bigger, more alive, more satisfying world full of human potential.

# Mission And Philosophy/ Acknowledgements

---

**By Daniel Anker, filmmaker**

As with most documentaries, before there was a film, there was a mission. *Music from the Inside Out* was born of a desire to make music relevant. To show that it is indeed connected to the lives we lead.

For me, music-making was always a fulfilling experience, prior to any real understanding I had of musical theory or of composers' lives and works. I knew the music I liked to play, and in particular, what moments in music moved me and how I felt when I played. Starting when I was very young, my teachers had tried to get me to learn theory. I had memorized chord progressions, vaguely knew what 'tonic' and 'dominant' meant, but not *really*.

I remember the moment that it clicked for me. I was in college, and had stumbled upon a book by Leonard Meyer, *Emotion and Meaning in Music* (University of Chicago Press, 1961). Meyer's book, while theoretical, proposed a simple idea – musical "meaning" is based on an instinctive understanding of musical patterns and an expectation based on the familiarity of those patterns about what comes next in the music. The satisfaction or surprise of that expectation is what gives it "meaning." To me, that made sense. The music wasn't the notes themselves, but what the notes implied, how they felt.

Years later, as part of a team putting together a television show for children about music, I noticed how focused we all were on the fundamentals of music. We were trying to teach elementary school kids about meter, harmony, and rhythm. But was that really what was important? Did they need to learn how to make music to understand music, to love music? Was it possible to inspire kids to make music part of their lives, without the expectation that they become musicians?

*Music from the Inside Out* was born of those experiences. The goal from the beginning was to find a way to communicate the fundamental elements that make music meaningful, without requiring anything more than our own human aesthetic.

In 1996, I spent a day with a group of Philadelphia Orchestra musicians. They were passionate and eager to talk with me, because, due to the resolution of a recent strike, they were contractually freed to work independent of their management with an outsider on media projects. I knew it was an opportunity to make something meaningful. A year later, we had the seed money to begin.

Almost eight years later, the film was completed and garnered attention and exposure beyond our expectation, including a theatrical run and a broadcast on PBS. This accompanying curriculum was never an afterthought, but rather developed over several years in parallel with the film.

Hundreds of people have shared the journey. I need to thank in particular the

105 musicians of The Philadelphia Orchestra whose participation in the film was wholehearted and genuine, and who showed great passion in their desire to reach a new generation. Special mention goes to Timpanist Don Liuzzi who worked tirelessly for many years to help make the project a success, and to Nate Smith, our multi-talented associate producer, who devoted almost six years to the project, and who was part and parcel of every decision along the way, creative and otherwise. We are indebted also to film editors Bob Eisenhardt, Jean Tsien, and Stan Warnow, and cinematographer Tom Hurwitz, whose patience, skill and artistry truly made the project “sing.”

Our board of educational advisors numbered many: Eric Booth, whose preface you have just read, served as senior advisor. To all who know him, he is not only a brilliant thinker, but unmatched in his capacity to inspire; Michael Lirtzman, a beloved former New York City music teacher and an independent thinker extraordinaire helped provide early inspiration through our many conversations and the opportunity I had to observe his teaching; Tanya Witek, musician and teaching artist in the New York City school system, shared valuable insight and great talent in our first pilot classroom. Katherine Bescheret Berger, a classroom music teacher from Westchester, NY, and Katherine Casey, a San Diego-based literacy teacher and consultant, were integral to creating the original outline for the guide; Mike Blakeslee, and his colleagues at MENC: The National Association of Music Education, were so gracious with their time, advice and encouragement for almost a decade; the teachers and students of I.S. 89 in Manhattan, along with their principal Ellen Foote, piloted the guidebook for over three semesters, as did students and teachers at Bellevue Middle School and West End Middle School in Nashville, and several devoted instrumental music teachers from the Philadelphia School District.

And of course, the guide is really the inspiration of co-authors Donna Santman and Carol Ponder who worked tirelessly not only as writers but also were hands-on in the piloting for many months. The guide is, ultimately, a tribute to their passion for teaching, and their creativity. It is a reflection of the common ground they found between their seemingly disparate fields of literacy and music and arts education.

I also want to acknowledge the film’s distributor Emerging Pictures, the public television stations, film societies, musical groups, and others around the country that have shown the film, and Alfred Music Publishing, in particular John O’Reilly, whose infectious enthusiasm made the final stages in the creation of the guidebook a joy.

And finally, the project would not have been possible without its funders, who are too numerous to name them all. Among them are: the National Endowment for the Arts, the Pew Charitable Trusts, The Presser Foundation, The William Penn Foundation, The Arcadia Foundation, The Corporation for Public Broadcasting, the Phoebe W. Haas Charitable Trust A, Joanna McNeil, the James and Agnes Kim Foundation, The Goldsmith-Greenfield Foundation, The 25th Century Foundation, Ted and Stevie Wolf, The Susquehanna Foundation, and the Tennessee Arts Commission. Deserving special mention for their generosity, commitment and friendship are Peter L. Bittenwieser and Terry Ann Marek, Linda and David Glickstein, and lastly, Carole Haas Gravagno, whose spirited love of music guided the project from its inception.



# Introduction

---

## WHAT IS THE FILM, *Music from the Inside Out*?

*Music from the Inside Out*, a feature-length documentary film, is a cinematic journey into the mysteries of music, featuring the musicians of one of the world's finest symphony orchestras, the Philadelphia Orchestra. Released in 2004, the film played at film festivals around the world to a wide audience and critical acclaim, and then enjoyed a successful 40-city nationwide theatrical release, followed by a primetime airing on PBS in May, 2006.

In creating the film over a five-year period, filmmaker Daniel Anker immersed himself in the world of these musicians. His goal: to illuminate music itself and its relationship to our lives. The film tells stories, not just stories of individual musicians and their struggles to make music as professionals, but more strikingly, it tells stories of the connections between the music they make and the lives they lead outside of the concert hall.

The film invites us to think separately about music itself, and about music-making. The film's title invites consideration of the music – a dissection of its component parts, from the inside out, and also the view from the musicians' vantage point – what is expressed from the inside. Music here is experienced as a two-way street: during the journey of the film, the musicians both make music and also find themselves transformed into listeners by other musicians they encounter outside the concert hall – experiences that happen from the outside in. Each experience offers its own sense of wonder about the magic of music.

## WHAT IS THE CURRICULUM, *Music from the Inside Out*?

The *Music from the Inside Out* curriculum was created in parallel with the production of the film over five years, through a unique collaboration between the filmmaker, music and arts educators, and literacy teachers and consultants. It is based on authentic experiences of music immersion and a constructivist model of teaching and learning. The lessons involve the students in the music itself – making it, actively listening to it, engaging in good talk about it – and are grounded in the ways in which students have music in their lives now, or imagine that they might in the future.

## WHO IS THE CURRICULUM FOR?

This guide is intended for use by classroom music teachers and by instrumental music teachers, but we also hope that this guide will be used by non-music teachers as well. It was created for those classroom teachers whose schools no longer offer music instruction, or who see a value in incorporating these lessons into their regular teaching lives.

The guide can be used from grades 4 and above. It was written with upper elementary and middle school in mind, simply because those are the years when general music education falls off the map. It is easily adaptable for high school grades.

## WHAT IF I DON'T KNOW ANYTHING ABOUT MUSIC?

You don't have to be a musician or musical expert in order to lead these lessons. The emphasis is on exploration – an exploration that is undertaken by both teacher and student. Students, along with the teacher, create their own understandings. The teacher rarely asks questions for which there is a known answer; rather, the questions posed serve as a means to push the conversation further and deeper. By putting the responsibility for learning on the students, teachers can rid themselves of that terrible burden that all teachers feel at one time or another, the feeling that you DO have to know everything – and, of course, no one can.

The curriculum was piloted by social studies, history, and English teachers, and a Special Education teacher. Without exception, the curriculum was accessible for every student. They came from varied musical backgrounds – some knew nothing about music, some were well grounded in the vernacular of music education. All of them found common ground in this curriculum.

## DOES THE CURRICULUM FOCUS JUST ON CLASSICAL MUSIC?

In the film that inspired this curriculum, *Music from the Inside Out*, no one ever utters the term “classical music.” The film, and this curriculum, provide an exploration of “music,” in all of its facets, and encourages the incorporation of a variety of genres. While there is more of an emphasis on classical music, there is an equal emphasis on shedding stereotypes and disassembling hierarchies that make us all feel as though some music is “valued” more than other music. Our guides on the journey are in fact musicians from a symphony orchestra, but as you will see, their musical diet is varied. Jazz, bluegrass, ethnic music – all play a large role in their musical lives, and all can be incorporated for use with the curriculum.

## HOW IS THE GUIDE STRUCTURED? HOW SHOULD IT BE USED?

There are nineteen lessons in five units. Each lesson takes about 45 minutes (unless otherwise noted). They are arranged in a suggested order, each lesson building on the skills and learning from the previous one.

However, the guide also allows enough flexibility so you can shorten or lengthen actual sessions according to your own schedule. Once you are familiar with the flow of the curriculum, you can choose which lessons you enact. **We offer the guidebook as a menu from which teachers can pick individual lessons relevant to their teaching and as time allows.**

Each lesson is structured for both the teacher who wants succinct outlines of lessons, and the teacher who prefers longer, step-by-step guided scripts. Each Unit begins with an “Introduction,” a list of the Lesson titles, and the National Music Standards for grades 5-8 that apply to the Unit. A brief conceptual “Overview” begins each lesson, followed by a list of the pertinent DVD chapters from *Music from the Inside Out*.

Next, a bulleted outline titled “Lesson Summary” captures the process in short form, for those teachers who feel confident to create the details of how each classroom session happens with their students.

The “Step-by-Step” that follows is a detailed description of how each session could happen, complete with some scripted introductions and directions. It is a tool to allow teachers who are less confident with musical concepts to envision the course of the lesson. Teachers should feel free to use as much or as little of the script as needed.

## WHAT IS WORKSHOP TEACHING?

*Music from the Inside Out* is intended to be taught in workshop style, with students gathered as a group, rather than sitting in a line of desks facing the teacher. The Step-by-Step format is based very specifically on the principles of “Workshop Teaching,” which was born out of Reading and Writing Workshops, but is now used in many disciplines whose pedagogy is based on a constructivist philosophy. Whether defined as Workshop Teaching or not, many teachers already use variations of this format in their classrooms. Although the lessons do not appear in workshop format, four main principles of Workshop Teaching apply to the whole curriculum.

- Most of the time is spent with students pursuing the work of the discipline, not just listening for information or being walked through a process.
- Sessions start with a demonstration of a skill or strategy that kids can apply to their own ongoing work.
- During the worktime, the teacher moves through the room offering feedback and instruction in ways that lift up the quality of students’ work.
- The worktime is social and collaborative. It acknowledges that we learn in the company of others, that learning is social, accomplished often in pairs or groups.

## HOW DO I USE THE TEACHER’S COMPANION DVD?

The companion educational DVD, produced specifically for this guidebook, comprises excerpts that were not included in the documentary, as well as some segments from the film itself. Viewing and studying these excerpts are an integral part of the curriculum. The appropriate DVD chapters are identified toward the top of each lesson so you can access them easily. You will want to preview the relevant chapters before each classroom session. The DVD also includes a few extra segments to use as you wish.

## HOW DO I USE THE COMPANION CD?

We have included a companion CD with selections of instrumental music chosen for their relevance to the lessons; however, we encourage each classroom to create its own “listening library.” The guidebook encourages immersion in a diversity of wonderful music in addition to classical music.

One way to increase the amount of music kids experience is to have a different piece of music playing each time they enter the classroom and as they leave after class. While this is not a specific part of any lesson, several of our pilot teachers found it an inspiring way to start and end each session.

## DO I NEED TO HAVE THE 90-MINUTE THEATRICAL VERSION OF THE FILM IN MY CLASSROOM?

The guidebook was created, not simply to be an afterthought to the watching of a film, but rather as its own self-contained curriculum. The theatrical version of the film that played in theaters and on television embodies the ideas, and the spirit with which we undertook the creation of the guidebook, but it does not embody the content of the lessons. If you have chosen to purchase the version of the guide that includes the full film, you will find that it does indeed enhance the experience, energize and inspire, but it is not required nor expected that the class will view the full film.

## IF I HAVE PURCHASED THE FILM, WHEN AND HOW CAN I USE IT?

With your students, you might use viewing the film as a starting point (with older students or with instrumental students), or as a culminating activity (with younger students, possibly in sections). Note that no DVD excerpt is referenced in the last two lessons of the curriculum, an ideal time to watch all or part of the film.

It is suggested that bands, orchestras, and choruses, start off the school year with a screening of the film. The inspiration gained from the stories of The Philadelphia Orchestra musicians will carry over into the rehearsals, performances, and the students' music-making outside the school. Instrumental classes might also use the film during the days just after a concert and before the end of the semester when rehearsal no longer dominates the agenda.

The lessons just scratch the surface of questions about music and human nature suggested in the concerts, conversations, and experiences related in the film. The film bursts with quotations, verbal and musical, each of which provides a rich teaching point and acts as a possible springboard to many others.

## WHAT ARE SOME OTHER TOOLS OF THE CURRICULUM?

### Student Journals

Consistent journal use is key to this curriculum. The journals are meant to be active, recursive learning places in which students write, revisit, and manipulate their own thoughts and answers to specific questions over the course of the curriculum. In the journal, students write down all kinds of information, which might include:

- Notes about the musicians and concepts in *Music from the Inside Out*
- Classroom notes, personal brainstorming, and research notes
- Copies of wall notes for reference away from the classroom
- Homework assignments

Additionally, it is important to guide students in self-assessment through analyzing, annotating, and summarizing their own work in the journal. If you wish, you can base formal, assessable writing assignments on the information contained in the journals and the learning and creative processes they reflect.

## Worksheets

As an alternative or addition to a personal journal, reproducible worksheets are included. They reflect the structure of the lesson, and can help students organize their work. You should use only as needed.

## Wall Notes (or Charts)

Throughout the curriculum you will see references to “Wall Notes” that occur in conjunction with prompts for whole-group discussions. Wall Notes are the results of these discussions recorded on chart paper. Hang them in the room as references for as long as they are useful to your investigation of *Music from the Inside Out* and related subjects.

## National Music Standards

Each lesson will move your students towards meeting the National Music Standards. References to specific National Standards are included.

# HOW CAN INSTRUMENTAL MUSIC TEACHERS USE THE CURRICULUM?

We encourage instrumental music teachers to make full use of the curriculum, while understanding the difficulty they may have fitting lessons or a screening of the film into their schedules. Each lesson includes a separate section with hints for the instrumental music class. Often these include incorporating into the lesson the students’ instruments, or the repertoire they are playing. Many of the lessons can serve as a springboard to a more in-depth look at music itself, and the challenges of playing an instrument either alone or in an ensemble.

## MAKE CONNECTIONS!

As you enact this curriculum, you will find many different opportunities suggested here for integrating concepts in making and listening to music into other areas of your curriculum, including: English Language Arts, History, Social Studies, and Science. Ultimately, the musical creative processes found here – making and listening – offer students a way to compose their own lives more creatively and intentionally.

**Welcome to the world of music experienced from the outside in  
and the inside out.**





# Opening Activity

---

## 20 minutes (1 lesson)

This curriculum is designed to let students come to more complex understandings of how, where, and why music is a part of their lives. To capture some of their understanding before you start the curriculum, ask these two questions:

**“What is Music?”**

**“How is music relevant to your life?”**

- Ask students to answer these questions in journals dedicated to *Music from the Inside Out*.
- After they have written for a few minutes, ask for volunteers to share some answers.
- Play DVD Chapter 1 (0:49)
- Give students a few minutes to jot down what they heard or new ideas they had while watching.
- Share some thoughts.
- If it feels like the ideas in the video went by too fast, play the opening DVD montage again. Ask them to look again for new phrases or ideas.
- Play a short three-minute selection of instrumental music. Have the students write down their thoughts about the selection. (You may use a piece from the accompanying CD, suggested track: 4).

At the end of the curriculum, they will again be asked to answer the two questions. They will also listen and write about the same selection of music. It will help your final assessment if you avoid playing the same piece again until then.



# Unit 1: Musical Identity



## Introduction

Musical identity. It begins with our musical likes and dislikes. It extends into our choices about what we listen to. It develops into the ways we listen to music. For some it develops into the music we make.

Every person has a set of preferences, interests, skills (both innate and learned)

that create the unfolding collage of our musical identities or personalities. All of us—students, teachers, musicians, all adults and children—have active musical personalities, even though we tend to overlook them and just enjoy the results.

The film, *Music from the Inside Out*, invites us to consider our musical personalities. In the film, the musicians show how their musical personalities are different from their social personalities, how they were developed and continue to grow in the orchestra, and how their inner musical selves make a world of difference to their lives.

The following activities support teachers in bringing students into the same enthusiastic exploration of their individual musical personalities and gaining active awareness of the ways they live, choose and thrive in music. Finding their own musical identity enables students to find relevance and meaning in music, to make informed musical choices, and, we hope, become more musically active.

In accordance with music learning standards, we will explore every student's musical identity in helping each learn

about what they hear in music, and how music fits into their lives and the world around them. We will inquire into the lifelong exploration of personal voice—an exploration that lies at the basis of good learning, good relationships, a good orchestra and even a successful democracy.

## Lessons Breakdown

### Lesson 1: Introducing Ourselves Musically

Students will create musical “introductions” that represent their own personalities and share them with the group

### Lesson 2: What's My Music?/ Creating Musical Timelines

Students will explore the music in their lives – past, present and future

### Lesson 3: Musical Connections

Students will compare their own musical lives with others

### Lesson 4: Merging Musical Personalities

Students will merge their own musical “personality” pieces with others to form a new ensemble composition

## National Music Standards for Unit One

### Content Standard 3:

Improvising melodies, variations, and accompaniments.

### Content Standard 4:

Composing and arranging music within specified guidelines.

### Content Standard 9

Understanding music in relation to history and culture.

# Unit I, Lesson 1

## Introducing Ourselves Musically

### Overview

This lesson invites students to think about their own personalities and the way that music is inextricably linked to personal expression. By doing so, it begins to encourage them to think of music as an integral part of their lives. The lesson also helps jump-start the curriculum in an energetic way by having them **MAKE** music right from the start.

### DVD Chapters

**DVD Chapter 2 – “Musical Personality”** (1:06) – In this sequence, we get to know several musicians of the Orchestra, just by hearing them play a short snippet of music.

### Setup and Materials

- Room for students to work in small groups
- DVD player and monitor
- DVD cued to Chapter 2

### Lesson Summary

- Watch Chapter 2 of the DVD and discuss some ways that music might reveal something about who we are.
- Explain to your students the idea of a musical introduction, and offer your own as an example.
- Ask the students to work in pairs to brainstorm and rehearse their own individual musical introductions.
- Gather back together and have the students share their musical introduction with the group.
- Discuss the experience, focusing on how music relates to individual personality.

