

## Symphony in Sculpture – Active Listening

### National Music Standards (rev. 2014)

**Responding – Interpret:** Support interpretations of musical works that reflect creators’/performers’ expressive intent.

### Learning Target

The student can identify elements in a musical work.

### Lesson Plan

#### Materials:

Audio recording of the following movements from Symphony in Sculpture:  
*Ancient Forest, Post Balzac, Nomade*  
Symphony in Sculpture DVD (it is HIGHLY recommended that the students view the images of the sculptures with the music)  
Response Recorder copy for each student - optional (SEE after lesson plan)  
Clipboard and pencil for each student - optional (SEE after lesson plan)  
Feelings/Adjectives vocabulary (SEE after lesson plan)

### 20-minute plan

#### Warmup:

Tell the students about Symphony In Sculpture; share facts about the **composer**, the **Pappajohn Sculpture Park** and the **movements** that they will be listening to.

#### Direct Instruction:

*Response Recorder and active listening prompts*

When musicians listen to a piece of music, there are certain things that we pay attention to – they are called the *elements* of music.

Refer to the **Response Recorder** (either a visual for all to see or one for each student). Talk through each element and explain or elaborate as needed. Explain that they will circle a response for each element and then they will write *at least* one statement about the music. Read through the **Statement Starters** and refer to the Feelings/Adjectives vocabulary list. Explain that they will think of and write down one **question they have for the composer**.

**Note:** the Response Recorder can be completed individually with paper, pencil and clipboard OR it can be done as a whole-class activity.

Introduce the name of the movement from Symphony in Sculpture that students will be listening to and have them write it on the recorder sheet (or if you are using a visual for the entire class, write it on the board). If you wish, give them the background information on the movement (SEE after the lesson plan.)

Show the **active listening prompts** and have students repeat them (you may add sound effects and gestures for each to make them more memorable).

Engage ears!

Mute voice!

Power up brain!

Body still!

**Guided practice:** Listen to a movement and complete the Response Recorder together as a class.

**Independent practice:** Listen to another movement and have students complete a Response Recorder either on their own or with a partner.

Ask for volunteers to share their responses.

**Assessment:**

Informal – observe student responses during class time.

Formal written – collect the Response Recorders and assess.

**Resources:**

*Symphony in Sculpture* DVD; Des Moines Symphony and Blur Mediaworks, 2012.

**Pappajohn Sculpture Park**

John and Mary Pappajohn ran out of space for their art collection pieces. They saw a space on Locust St. in Des Moines that would be perfect for their sculptures and they donated money for a new sculpture park. The park has 27 sculptures and provides a connection to the community through art. <http://www.desmoinesartcenter.org/visit/pappajohn-sculpture-park>

**Symphony In Sculpture**

Maestro Joseph Giunta wanted to connect to the community through music, so he commissioned a musical work to represent some of the sculptures in the park. Minnesota native Steve Heitzeg wrote nine pieces of music using inspiration from sculptures in the park. He said of the sculpture park, "it is a microcosm of the larger world – there are different styles, different statements all working together." He tried to express this unity from diversity in his music.

**Steve Heitzeg**

Born in 1959, Steve Heitzeg is a highly respected composer. He is known for using naturally-found instruments like stones, driftwood, whale bones and sea glass. He has written over 100 pieces of music and he won a regional Emmy award for his musical soundtrack for a documentary on the Heartland.

**Ancient Forest (4 min 35 sec)**

Out of respect for the Pappajohn family's Greek heritage, Heitzeg composed this piece as a Greek march and dance. The music begins with the sounds of Alexander the Great's army marching into battle. Heitzeg wanted to show the power of the Greek horses in the music.

**Post Balzac (4 min 3 sec)**

"Is it nothingness or does a spirit reside? Music will certainly live inside..."  
Heitzeg wrote this adagio to express comfort.

**Nomade (5 min 30 sec)**

This music expresses the purpose of the sculpture which is to show a deep respect for all cultures.

Heitzeg uses an unusual combination of instruments with the orchestra: hand drum, finger cymbals, seed rattle, Indian shruti box drone, bamboo wind chimes, car parts, ratchet, singing bowl, stones, thunder sheet, whip, harp.