

## Study Guide

# Karkowska Sisters Duo



**Sponsored by Dr. and Mrs. Jack Parham**

**November 22, 2011**



**Outreach Program**

Greenwood-Lander Performing Arts

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

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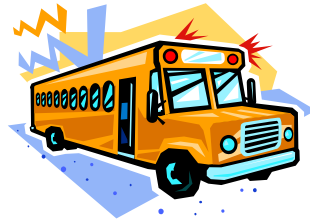
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# Attending Shows in the Lander University Josephine Abney Cultural Center Auditorium

The Lander University Cultural Center Auditorium seats 630 people. This performance hall provides an up-close arts experience. Below are some specific things you should plan for when visiting the auditorium:

**Arrival and Departure** For a Lander University campus map:

<http://www.lander.edu/en/About-Us/Visitor-Information.aspx>



- Plan to arrive at least 15 minutes before the performance. All GLPA outreach performances last one hour.
- Buses may unload in the PEES circle drive to the left of the Cultural Center.
- Remain seated on your bus until a volunteer provides you with a bus number. This is how you will be dismissed. Please make sure everyone in your group knows this number.
- Your group will be escorted into the auditorium by a volunteer. Please stagger chaperones (1 chaperone for every 15 students) throughout the group to help keep children in line and moving quickly to their seats.
- Performances will not be held for late buses or groups. If you arrive late, your group will have to wait until an appropriate break in the program to be seated.

## **Homeschoolers/Groups Arriving in Cars and Vans**

- For your safety, DO NOT drive into the PEES circle next to the cultural center to unload or pick up students. For security reasons, when buses are in the Cultural Center circle, cars are prohibited from entering.
- Please allow time to park and walk to the theatre with your group. Limited parking is available on campus and in the visitor parking lot.
- Information on parking is included on the university campus map.

## **Entering the Auditorium**

- After your group has unloaded from the bus with a chaperone, a GLPA volunteer will walk you into the auditorium.
- When your volunteer takes you into the auditorium, ushers will seat the children row by row. As a result, your class may not all be seated in the same row. With adequate supervision, a group that is split into two or more rows should have enough chaperones to ensure safety.
- Once your entire group has been seated, feel free to move students to new seats within your space and to send students in small groups to the restroom with an adult.

## **Dismissal**

- A GLPA representative will come onstage following the performance to dismiss each group. Please stay seated until your bus number has been announced. When your group is dismissed, your volunteer will escort you directly to your bus/car.
- Restroom stops after shows are strongly discouraged, unless an emergency.

## Before the Performance



### Performance Study Guides

- Students who are prepared for the GLPA Outreach Performances at Lander University enjoy the show and learn more than students who arrive without preparation. GLPA encourages every teacher to spend time familiarizing students about the performance by using the study guides posted on the GLPA website. Filled with background information, student activities and interdisciplinary lesson plans, these curriculum based guides will enhance your students' performance experience. **Please make sure that every teacher from your group who is bringing students to the outreach performance knows about the available study guides.**
- The study guides will also include suggested activities you can use before and after the performance. Teachers are encouraged to use the guides as a resource for ideas on how to best prepare students for their theatre experience. One positive benefit is that students who are prepared also behave better!

## After the Performance

- **Post-Performance Activities**
- When students leave Lander University, they return to school with a great level of excitement. Greenwood-Lander Performing Arts Outreach Program encourages every teacher to take advantage of this and to continue the theatre experience upon returning to the classroom. Talking and writing about the performance helps students develop the ability to form individual aesthetic judgment in response to professional live theatrical productions. Suggested post-performance activities are also included in the study guide. Please encourage students to discuss the performance and respond critically through discussion and writing. **Please share students' responses with GLPA!**
- **Performance Evaluations**
- Teacher feedback is a crucial part of the continuous development of the GLPA Outreach Program. Encourage participating teachers to share their response with GLPA programming by using the evaluation form. A blank evaluation form is provided in the study guide and will also be emailed to teachers after each performance. Evaluations may also be done online from the Outreach Program section on the GLPA website.

***Thank you very much for your support of  
education and the arts.***



## Meet the Karkowska Sisters

Karkowska Sisters Duo is an award winning, internationally acclaimed ensemble that, in addition to a recital and chamber music repertoire, performs with extraordinary talent, fused with laughter, beautiful music and unforgettable stories and comedy.

The Karkowska Sisters are two gifted women who entertain and mesmerize the audience with their delightful playing of violin and piano.

Anna, virtuoso violinist and Kasha, concert pianist, graduated from the Julliard School of Music (NYC) and Chopin Academy in Warsaw, Poland. The duo has recorded for Polish National, Mexican and American Television and Radio (including PBS) and triumphed at the most prestigious venues: Carnegie Hall (New York City), Gusman Center for Performing Arts (Miami, Florida), National Grand Theater (Warsaw, Poland) and National Center for the Arts (Mexico City, Mexico).

The sisters have toured both in North America and Europe meeting with standing ovations and rave reviews: “amazing” , “stunning...better played than Itzhak Perlman’s own recording” , “part shtick, part virtuosity... the audience went wild” , “breathtaking”

Karkowska Sisters Duo has been invited to record several programs for Polish National Television and Radio including “Written by the Bow”, “Karkowska Sisters Duo”, “Kamerton” and “Pegaz”. They have appeared on PolVision (Chicago, Illinois), PBS (Buffalo) and together won many prestigious prizes and awards including the First Prize at the International Competition at the Aspen Music Festival (Colorado), the First Prize at the WGUC International Radio Competition (Cincinnati, Ohio) and Top Prizes at the National Competitions in Poland.

Anna and Kasha have performed at many prestigious events and festivals including Camarissima (International Chamber Music Festival) in Mexico City, Mexico, International Mozart Festival (Miami, Florida), Pope John Paul II's Eightieth Birthday Gala (Chicago, Illinois), Closing Ceremony of “I Can Still See Their Faces: The Vanished World of Polish Jews” Exhibition at the Yeshiva University Museum in New York City, UNICEF Charity Gala to for the children of Guatemala (Miami, Florida) and at the Panasonic Foundation Convention (Colorado Springs, Colorado).

They have also held concerts at the special request of the Governor of Kentucky (Henry Clay’s Award Ceremony) and His Imperial and Royal Highness Prince Henri Constantine Paleologue.

In addition to a regular chamber music repertoire they also present series of programs for the entire family including great music with great stories, both EDUCATIONAL and ENTERTAINING:

“Chopin and Friends” celebrating the 200th Birthday of Frederic Chopin

"Love in Opera"

"Around the World in Ninety Minutes"

"Spanish Rhythms"

"Art of Variation"

The Karkowska Sisters Duo is also playing an active role in music education. They have already performed and lectured for over one hundred thousand (!) of young listeners in United States to a great success.

**Anna Karkowska**, described by Daniel Barenboim as “a very gifted young violinist”, was born in Lodz, Poland, and made her successful solo debut at the age of fifteen at the prestigious String Masters Festival with Zielona Gora Philharmonic playing Mendelssohn's Violin Concerto, the performance that met with standing ovations and encores.

Among her many prizes and awards are: the First Prize at the International Competition at the Aspen Music Festival, Colorado, the First Prize at the WGUC Radio Station International Competition (twice) and one of the most precious awards for a violinist: a loan of Guarneri del Gesu, "Sennhauser" from the elite Stradivari Society . Anna is the only violinist born in Poland to be awarded by this prestigious organization whose previous laureates have been Sara Chang, Gil Shaham and Maxim Vengerov. She has also received the Dorothy Starling Foundation Scholarship, Satterwaite Scholarship, G.M. Grunin Prize and J.S. and Barbara P. Johnson Scholarship, as well as Top Prizes at the National Competitions for Young Talented Violinists in Poland (Lodz, Lublin, Elblag, Olsztyn, and others).



Anna has already performed as a soloist with many orchestras including the Penderecki Festival Orchestra, the Lexington Philharmonic, Sinfonia Cracovia, the Polish-American Symphony Orchestra, the Deaborn Symphony Orchestra, Paderewski Symphony Orchestra, the Fairmont Chamber Orchestra and the Starling Orchestra, and in many prestigious venues including the Carnegie Hall, Lincoln Center (NYC) National Center for the Arts, (Mexico City, Mexico) the Gusman Center for Performing Arts (Miami, Florida), National Grand Theater (Warsaw, Poland), Ford Performing Arts Center (Deaborn, MI) and Cracow Royal Philharmonic to a great success.

A special chapter in her career are the following performances: the concert for the Fulbright Foundation Gala at the National Grand Theater in Warsaw, Poland, with the Penderecki Festival Orchestra, for the Eightieth Birthday of Pope John Paul II in Chicago, Illinois, with the Polish-American Symphony Orchestra, for the governor of Kentucky at the celebration of Henry Clay Award, for the UNICEF as a benefit for children in Guatemala, Miami, Fl, for His Imperial and Royal Highness Prince Henri Constantine Paleologue, and for the Panasonic Foundation Conference, Colorado Springs, CO. Her performances have won the hearts of audiences and press.

Anna is a graduate of Wieniawski Music High School, Lodz Poland (the violin class of Zenon Ploszaj), College-Conservatory of Music in Cincinnati, OH (Bachelor of Music, recipient of a full scholarship and a special award in the form of a stipend for living, the violin class of Piotr Milewski), and of the prestigious Juilliard School of Music in New York City (Master of Music, recipient of full scholarship, the violin class of Dorothy DeLay and Hyo Kang).

She has recorded several programs for Polish National Television and Radio (Pegaz, Harmonia Mundi, Karkowska Sisters Duo, Written by the Bow), appeared on PolVision (Chicago) and PBS Buffalo.

Her talent has been recognized and aided by letters of recommendation from the famous musicians of our times: Daniel Barenboim, Zubin Mehta, and Krzysztof Penderecki.

**“Kasha Karkowska is a superbly talented young pianist”**

.....So exclaimed David Mulbury, DMA, FAGO, University of Cincinnati. Kasha was born in Lodz, Poland. She earned her Masters of Arts majoring in piano solo performance from Frederic Chopin Academy of Music in Warsaw.

Kasha studied at the Music Academy in Lodz majoring in piano after graduating from Wieniawski Music High School. Bronislawa Kawalla, an internationally renowned pianist, invited Miss Karkowska to continue her studies with her at Chopin Academy of Music in Warsaw. While at the Chopin Academy, Kasha won awards for her music and scholastic achievements. In Warsaw, besides studying solo piano, she became an avid chamber music performer, playing in a variety of chamber music groups. Both her solo concerts and her chamber music performances met with a great success.

As an accompanist she shared her sister's triumph at the Aspen Festival International Competition. Since then she has continued to perform as a soloist and a part of the Karkowska Sisters Duo to a great public acclaim. Kasha has appeared on Polish National, Mexican and American TV and Radio (including PBS) as a part of the Karkowska Sisters Duo.



## Music in the Classical Period (1750-1820)

Classical music is the style of music that was composed in the eighteenth and early nineteenth centuries in Europe. The term “classical” during this time period was taken from art history, where the styles of art were influenced by ancient Greek and Roman sculptures. The important elements of music and art during the Classical period were the stresses on balance and clarity of structure.

There were four basic criteria that music of the Classical era needed in order to meet the needs and the desires of the public.

1. It needed to be universal, not limited by boundaries of countries or cities. The music of the Classical period needed to be able to communicate to people everywhere.
2. It was to have an aspect of nobility to it as well as be entertaining to meet the needs of the aristocracy and the middle class.
3. It needed to be expressive within the bounds of musical and social etiquette.
4. Music in the Classical period was natural and free of any technical complications. It had to be readily accessible to all ears, those of a trained musician and those of the common folk.

The three main composers of the Classical period were Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Each of these composers had a very different style and approach to the composition of their music. During their lifetimes they saw a drastic shift in power from the aristocracy and the church to the middle class. An important development that occurred during the Classical period was the emancipation of the composer, and each of these composers represents different stages in the emancipation evolution; in other words, the composers were not under the control of the aristocrats and were “free” to compose as they wished.

Haydn, Mozart, and Beethoven worked during a period of violent political and social upheaval. Like everyone else, musicians were strongly affected by changes in society, and in the careers of the three classical masters we can trace the slow emancipation of the composer.

Joseph Haydn chose to live and compose as a musical servant to a wealthy aristocratic family for most of his professional life. Mozart attempted to break away from this lifestyle, but perhaps because of his temperament, he was unable to be successful with this and died in poverty. Beethoven was the first successful major composer to completely break away from the service of an aristocratic family and make his living as a freelance composer, thereby setting one of many standards for the composers who would follow him.

As the eighteenth century advanced, more people made more money. Merchants, doctors, and government officials could afford larger homes, finer clothes, and better food. But the prospering middle class wanted more than material goods; it also sought aristocratic luxuries like theatre, literature, and music. In fact, during the classical period, the middle class had a great influence on music. Because palace concerts were usually closed to them, townspeople organized public concerts, where, for the price of admission, they could hear the latest symphonies and concertos.

During the second half of the eighteenth century, public concerts mushroomed throughout Europe. In London, a concert series ran from 1765 to 1781, co-directed by one of Bach's sons, Johann Christian Bach, who had settled in England. In Paris, around the same time, a concert organization called the Concert des Amateurs assembled a large orchestra, conducted during the 1770s by the Chevalier de Saint-Georges (1739-1799), a black composer and violinist who was a champion fencer as well.

However, merchants and lawyers were not content to hear music only in concerts. They wanted to be surrounded by music at home. They felt that their sons and daughters deserved music lessons as much as the children of aristocrats did. Indeed, if middle-class children played instruments well enough, they might be invited to palaces and eventually marry into the aristocracy. In any event, the demand for printed music, instruments, and music lessons had vastly increased. Composers in the classical period took middle-class tastes into account. They wrote pieces that were easy for amateur musicians to play and understand. They turned from serious to comic opera, from heroic and mythological plots dear to the nobility to middle-class subjects and folk-like tunes. Their comic operas sometimes even ridiculed the aristocracy, and their dance movements became less elegant and courtly, more vigorous and rustic.

Serious composition was flavored by folk and popular music. The classical masters sometimes used familiar tunes as themes for symphonies and variations. Mozart was delighted that people danced to waltzes arranged from melodies in his operas. Haydn, Mozart, and Beethoven all wrote dance music for public balls in Vienna.

Much music was heard in private concerts, where aristocrats and wealthy commoners played alongside professional musicians. Mozart and Beethoven often earned money by performing in these intimate concerts. The nobility frequently hired servants who could double as musicians. An advertisement in the Vienna Gazette of 1789 reads:

***"Wanted, for a house of the gentry, a manservant who knows how to play the violin well."***

**Activities:**

- 1. Research an important social or political event that occurred between 1750 and 1825. How could this event have affected the music world?**
- 2. As a class, watch all or part of the movie *Amadeus* and discuss it.**

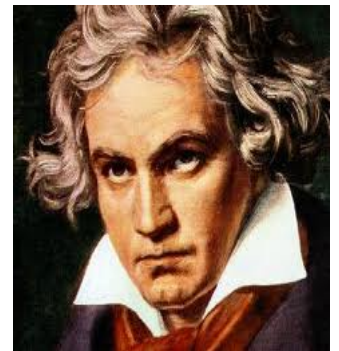
### Composers of the Classical era:

Franz Joseph Haydn (1732-1809)

Johann Sebastian Bach (1735-1782)

Wolfgang Amadeus Mozart (1756-1791)

Ludwig van Beethoven (1770-1827)



### Famous people of the Classical Era:

Crispus Attucks (1723-1770), U.S. African-American patriot of American Revolution

Adam Smith (1723-1790), British economist

Francis Marion "The Swamp Fox" (1735-1795), U.S. leader of American Revolution

Thomas Paine (1736-1809), U.S. author, supporter of American Revolution

Thomas Jefferson (1743-1826), U.S. president

**Ludwig van Beethoven**  
**Born December 16, 1770; Bonn, Germany**  
**Died March 26, 1827; Vienna, Austria**  
**“The last of the Classical Composers, the first of the Romantics”**

Ludwig van Beethoven began taking piano lessons at the age of four. When Ludwig turned eight, his father decided to make money from his son’s talent. He presented Ludwig as a concert pianist and advertised that the eight year old Ludwig was only six years old.

Although Ludwig was never a child musical prodigy like Wolfgang Amadeus Mozart, by 14 he was quite a good musician and became the assistant organist at a local church. At 17, he met Mozart, who predicted a great career in music for Beethoven. By age 19, he was playing violin in local orchestras and giving music lessons to help support his family.

In his early twenties he moved to Vienna, Austria, and began composing and performing as a concert pianist. Here, he took composition lessons from George Frideric Handel. Beethoven knew that to earn a living as a composer, he needed wealthy patrons who would support him financially. He began making friends with wealthy supporters of music. By 1795 at the age of 25, he abandoned teaching and began composing and performing full-time.

He traveled throughout Europe, displaying his talents as a composer and pianist to larger audiences. His earliest compositions were orchestral and chamber music, primarily sonatas, concertos, and various piano works. He wrote his first symphony in 1800 and shortly after began composing oratorios.

The period 1800-1815 was prolific for Beethoven. He anguished over every piece. He had begun losing his hearing in his 20’s. By his mid-40’s he gave up his performing career, devoting as much time as possible to composing. The last 12 years of his life were spent composing while he slowly but steadily lost all of his hearing.

Beethoven spent his life seeking financial support from wealthy patrons of the arts. He fell in love several times but never married; his poor origins prevented him from marrying the upper-class women he desired. In practical matters such as renting an apartment, organizing performances of his music, or publishing his music, he was a disaster.

Beethoven was short, stocky, and muscular. He dressed carelessly. He was often restless and moody, and worked at composing every morning with intense concentration. He would fly into a rage at small matters which upset him, yet he was always loyal to his friends and supporters. Those friends and supporters helped to give Beethoven the freedom to compose some of the greatest European music of the nineteenth century.



Finish these statements about Beethoven by writing the missing words on the lines.  
Use the answers from the bottom of the page.

1. Beethoven had \_\_\_\_\_.
2. Beethoven was \_\_\_\_\_.
3. By the time Beethoven composed the *Eroica* Symphony, he was \_\_\_\_\_.
4. It is remarkable that Beethoven, while stone-deaf, even conducted \_\_\_\_\_.
5. Beethoven wrote five concertos for \_\_\_\_\_.
6. "Moonlight," "Waldstein," "Appassionata," and "Hammerklavier," are all names of \_\_\_\_\_.

Answers in mixed order:

- a. his Ninth Symphony
- b. an unhappy childhood
- c. Beethoven's sonatas
- d. a musical genius
- e. totally deaf
- f. piano and orchestra

## **Music in the Romantic period (1820-1900)**

The term “romantic” is often used to describe feelings of love between people. But in the case of Romantic music, it has very little to do with that type of definition. The Romantic period in history came at a time of great development and strife in the world. It coincided with the Industrial Revolution, which created a tremendous amount of social and economic change.

The Romantic period stressed emotion, imagination, and individualism. As with many of the periods of music history, this period was a reaction or a rebellion against the period that preceded it, the classical period. Composers in the Romantic period were free from the bondage of having to work for the aristocracy that many of the earlier composers felt, and they were therefore able to compose music more for their own individual and egocentric purposes. However, because they were not able to make as much money as the earlier composers did when they worked for the aristocracy, the composers of the Romantic period often worked on the side as teachers, conductors, music critics, or soloists. Most of the music of the Romantic period was written for the middle class by middle-class composers.

Several elements set Romantic music apart from music that had come before it and would come after it. The Romantic composer put a great deal of emphasis on self-expression and his or her own individual style. Classical period composers felt that they needed to write music that was understood and liked by everyone; composers in the Romantic period felt strongly that they should compose music that satisfied their own desires and needs as people and as individuals.

The subjects of the compositions often dealt with fantastic or dream-like characters. Nature was also very important to composers of the Romantic period in showing the difference between the individual man versus all of nature. Nationalism was a very important aspect of music in the Romantic period. Nationalism is a theme of specific national identity. The composers would use folk songs, legends, and the country’s history as the subjects for these compositions.

In addition to nationalism, many composers in the Romantic period wrote music that dealt with far-away countries and lands and their exotic natures. Composers in Europe would write about people and music of Africa, the Mediterranean, or the Orient. One of the most important elements in all of Romantic music is its programmatic nature. Program music has a specific story, idea, or scene that the composer wants to portray through music.

Perhaps the greatest of all the differences between Romantic music and the music that had gone before was the change from miniature or smaller forms to the focus and emphasis on larger forms of music. Symphonies, concertos, chorales, and oratorios all became much longer pieces of music than they had been previously. It might take 15-20 minutes to perform all three or four movements of a piece that was written in the Classical period, but a Romantic symphony could take as long as two full hours!

### Composers of the Romantic Era:

Niccolo Paganini (1782-1840)

Felix Mendelssohn (1809-1847)

Frederic Chopin (1810-1849)

Franz List (1811-1886)

Richard Wagner (1813-1883)

Giuseppe Verdi (1813-1901)

Johannes Brahms (1833-1897)

### Famous People of the Romantic Era:

Victor Hugo (1802-1885), French author, poet, playwright

Abraham Lincoln (1809-1865), U.S. president

Harriet Tubman (1820-1913), helped African American slaves escape to the north

Susan B. Anthony (1820-1906), campaigned for women's rights to vote

Florence Nightingale (1820-1910), British founder of modern nursing

### Virtuoso/Virtuosity

The Romantic period was the age of the **virtuoso**. A virtuoso is a musician who "shows off" his or her talents by playing a very difficult section of the music. They have masterly ability, technique, and personal style. A virtuoso is an instrumentalist or singer of great technical skill.

A **virtuoso violinist** simply means somebody who is a performer of outstanding excellence on the violin such as the great Paganini.

**Virtuosity** is the technical skill, fluency, or style exhibited by a virtuoso or a composition.

## **Virtuoso Violin Techniques**

**Arpeggio, arpeggiando, arpeggiato** - A bouncing stroke, played on broken chords, so that each note of the arpeggio is played on a different string.

**Pizzicato** - (Italian: plucked) is a direction to performers on string instruments to pluck the strings. A return to the use of the bow is indicated by the word 'arco', bow. Pizzicato notes on the violin, viola and cello are normally plucked with the index finger of the right hand. The great violinist Paganini, however, introduced the technique of left-hand pizzicato for occasional use, notably in one of the variations of his 24th Caprice, where it produces a very special effect.

**Harmonics** - describes the simultaneous sounding of two or more notes and the technique governing the construction of such chords and their arrangement in a succession of chords. Following the convention of writing music from left to right on a horizontal set of lines (staff or stave), harmony may be regarded as vertical, as opposed to counterpoint, which is horizontal. In other words, harmony deals with chords, simultaneous sounds, and counterpoint with melody set against melody.

**Ricochet** – The throw or drop of the bow setting off a series of two or more successive notes as the bow naturally rebounds and hits the string again.

**Spiccato** - Technique that uses a semi-off-the-string bowing style to produce a light "bouncing" sound. Despite major misconceptions, violinists play this technique with a horizontal stroke; the "bouncing" motion is only due to the natural resistance of the violin string and light weight of the blow. Spiccato becomes easier in faster tempos, due to the smaller magnitude of the "bounce". Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control. Spiccato articulation is indicated by a small dot placed directly under the note.

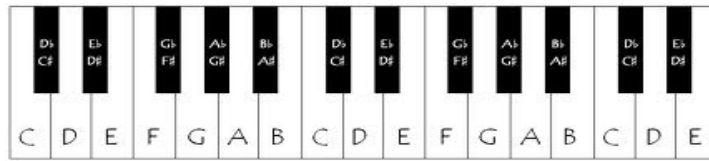
**Saltato** - Bouncing or "jumping" bow. Usually two or more notes per bow are used. The same technique as spiccato or sautillé apply.

**Sautillé** - An advanced technique, where a bouncing bow is used played at a fast tempo in the middle of the bow. The bow bounces automatically with a small ( but crucial ) participation of the forearm and small wrist movements.

## **Variations: A Common Form of Virtuositic Music**

**Variations on a Theme** – A form in which the melody is heard first, then elaborated upon in a series of modifications.

In music the theme is the original composition of music that has not been changed. The variation is the theme changed by adding more notes, harmonizing, changing the rhythm, etc, but it still has to be recognizable as the original theme,



## Musical Definitions Activity

Write the number of the musical term after its description.

1. Harmony \_\_\_\_\_ A series of eight pitches, can be major or minor
2. Beat \_\_\_\_\_ Gradually getting louder
3. Clef \_\_\_\_\_ A composition for two musicians
4. Crescendo \_\_\_\_\_ A specific musical tone
5. Duet \_\_\_\_\_ How loud or soft music is to be played
6. Dynamics \_\_\_\_\_ One or more flats or sharps that appear at the beginning of the staff
7. *Fortissimo* \_\_\_\_\_ A symbol at the beginning of the staff which indicates the names of the lines and spaces
8. Key Signature \_\_\_\_\_ A musical sentence, several measures in length
9. *Ritardando* \_\_\_\_\_ Very loud
10. Scale \_\_\_\_\_ An ensemble consisting of two violins, viola and cello
11. String Quartet \_\_\_\_\_ Pause or hold
12. Tempo \_\_\_\_\_ Two or more tones sounded at the same time
13. *Pianissimo* \_\_\_\_\_ Signs which indicate silence
14. Phrase \_\_\_\_\_ Lowers a pitch  $\frac{1}{2}$  step
15. *Fine* \_\_\_\_\_ Very soft
16. Fermata \_\_\_\_\_ The speed of the music
17. Rests \_\_\_\_\_ Gradually slowing down
18. Sharp \_\_\_\_\_ Raises a pitch  $\frac{1}{2}$  step
19. Flat \_\_\_\_\_ The end
20. Pitch \_\_\_\_\_ A unit of time or rhythm

## Violins and How They Work

Directions: Write these violin terms in the correct boxes. Draw a line from each term to its place on the violin.

Choices:

F hole

bridge

bow

tuning pegs

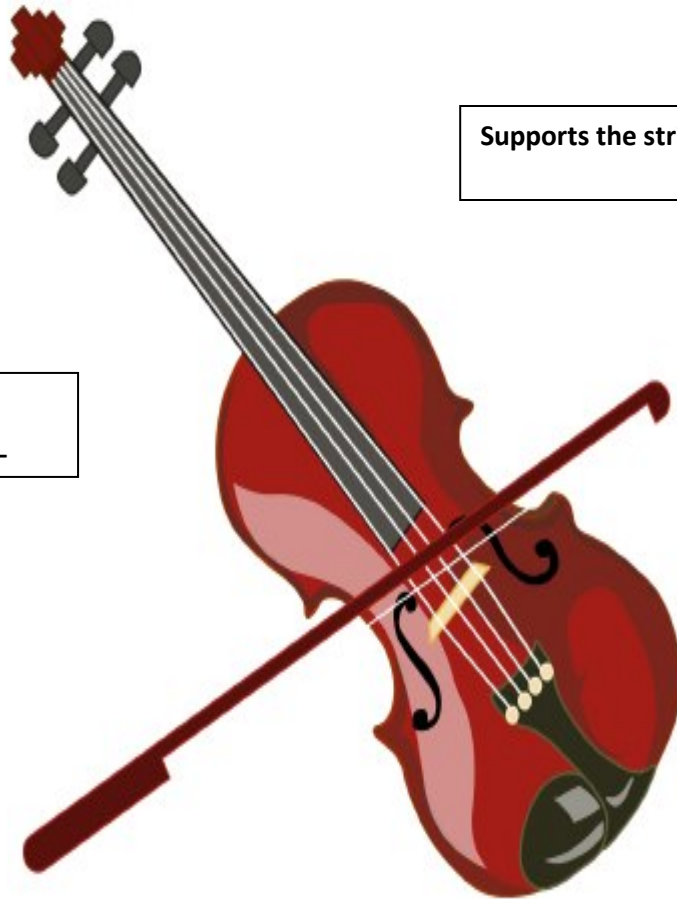
body

Tighten and loosen the strings –  
\_\_\_\_\_

Is moved back and forth  
across the strings - \_\_\_\_\_

Supports the strings - \_\_\_\_\_

Amplifies the sound -  
\_\_\_\_\_



Allows sound to escape from the violin  
body - \_\_\_\_\_

Holds the violin between the chin  
and shoulder - \_\_\_\_\_

# Piano

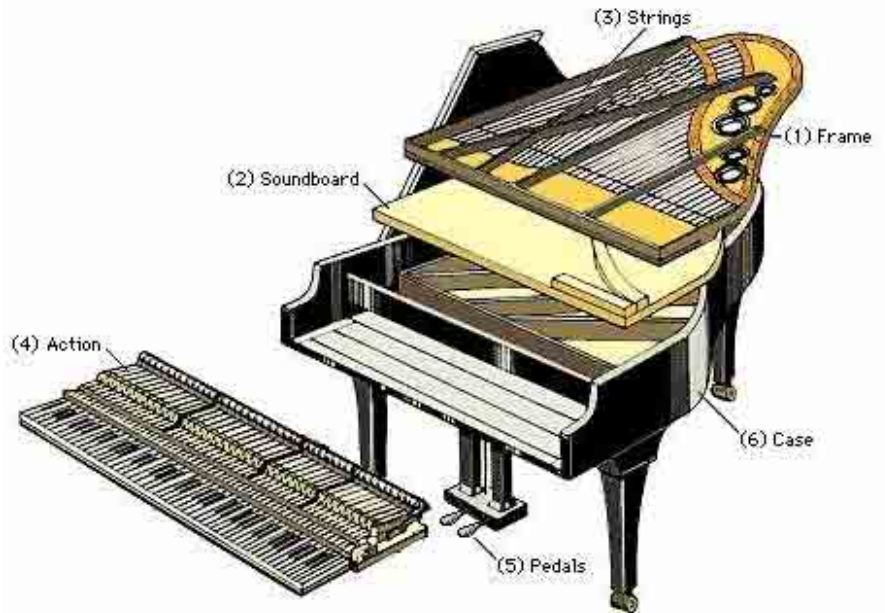
There are 88 keys on the piano keyboard.

In the past, piano keys were made of ivory from elephant tusks. This is where the phrase “tickle the ivories” came from in the early 20<sup>th</sup> century. Today, most keys are not made of ivory because synthetic materials are more reasonable to use than elephant products.

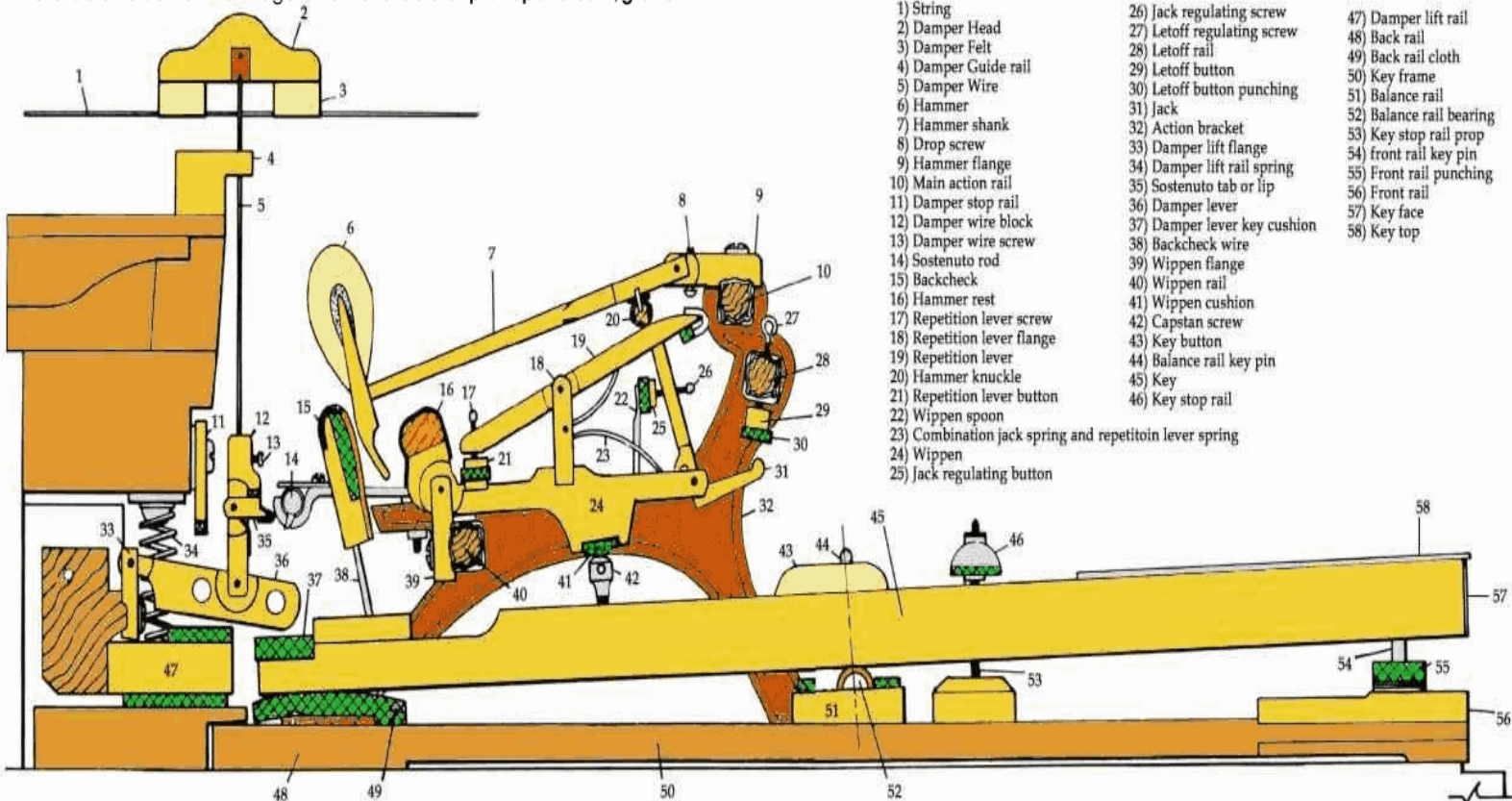
Each key on a piano is several times longer than it appears on the keyboard: it extends inside the piano where it connects to an action. An action is a system of levers that holds at its end a felt-covered mallet called a hammer.

Three things happen when you press a piano key:

1. The damper rises
2. The hammer strikes
3. The string vibrates



A clickable version of this image is now available at [pianoparts.com/grand](http://pianoparts.com/grand)



- |   |                              |                          |
|---|------------------------------|--------------------------|
| 1) String   | 26) Jack regulating screw    | 47) Damper lift rail     |
| 2) Damper Head  | 27) Letoff regulating screw  | 48) Back rail            |
| 3) Damper Felt  | 28) Letoff rail              | 49) Back rail cloth      |
| 4) Damper Guide rail                                    | 29) Letoff button            | 50) Key frame            |
| 5) Damper Wire  | 30) Letoff button punching   | 51) Balance rail         |
| 6) Hammer   | 31) Jack                     | 52) Balance rail bearing |
| 7) Hammer shank   | 32) Action bracket           | 53) Key stop rail prop   |
| 8) Drop screw   | 33) Damper lift flange       | 54) front rail key pin   |
| 9) Hammer flange  | 34) Damper lift rail spring  | 55) Front rail punching  |
| 10) Main action rail                                    | 35) Sostenuto tab or lip     | 56) Front rail           |
| 11) Damper stop rail                                    | 36) Damper lever             | 57) Key face             |
| 12) Damper wire block                                   | 37) Damper lever key cushion | 58) Key top              |
| 13) Damper wire screw                                   | 38) Backcheck wire           |                          |
| 14) Sostenuto rod                                       | 39) Wippen flange            |                          |
| 15) Backcheck   | 40) Wippen rail              |                          |
| 16) Hammer rest   | 41) Wippen cushion           |                          |
| 17) Repetition lever screw                              | 42) Capstan screw            |                          |
| 18) Repetition lever flange                             | 43) Key button               |                          |
| 19) Repetition lever                                    | 44) Balance rail key pin     |                          |
| 20) Hammer knuckle                                      | 45) Key                      |                          |
| 21) Repetition lever button                             | 46) Key stop rail            |                          |
| 22) Wippen spoon  |                              |                          |
| 23) Combination jack spring and repetition lever spring |                              |                          |
| 24) Wippen  |                              |                          |
| 25) Jack regulating button                              |                              |                          |

# Experiencing Live Theatre

## To the Teacher

Please share the following information with your students prior to your visit to Lander University. Many of the outreach performances will involve audience participation. Students should be prepared to behave appropriately given the nature of the performance and the requests of the artist on the stage.

## Preparing Students to be Audience Members

A theatre is an energetically charged space. When the “house lights” go down everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance.



## Audience Members Play an Important Role

Until an audience fills the auditorium the performers are only rehearsing. When there is a “great house” (an outstanding audience) it makes the show even better because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is to respond appropriately to what’s happening on the stage. Sometimes it’s important to be very quiet, but other times it’s acceptable to laugh, clap or make noise! By coming to the Lander University Cultural Center Auditorium, students will have the opportunity to practice being good audience members.

## Key Words:

**Concentration:** Performers use concentration to focus their energy on stage. If the audience watches in a concentrated and quiet manner, the performers “feel” this support and are able to do their very best!

**Quiet:** The theatre is a very “live space”. This means that sound carries very well all over the auditorium. Theaters are designed this way so that the voices of singers and actors can be heard. It also means that sounds in the audience like whispering, talking or rustling papers, can be heard by other audience members and the performers on stage! Behavior like this can destroy everyone’s concentration and spoil the performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful and listen to the performers on stage!

**Respect:** The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors and musicians always show up for work ready to entertain you. As a good audience member you have a responsibility to bring your best behavior to the theatre as well. Doing so shows respect for the actors who have rehearsed long hours to prepare for this performance.



**Appreciation:** Applause is the best way for an audience to share its enthusiasm and to show the performers how much they are appreciated. In a musical or opera it's not usually acceptable to applaud in the middle of a song. However, it is appropriate to applaud at the end of each song. When the program has finished it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call the performers will bow to show their appreciation to the audience. If you really enjoyed the performance you may

want to thank the artist with a standing ovation!

**Common Sense:** If audience members conduct themselves in orderly, quiet ways and each person respects the space of those around them, everyone will be able to fully enjoy the performance experience.

### **Rules of Behavior:**

- Students should enter and exit the building in an orderly and quiet fashion.
- Please get rid of any gum, food and drinks before entering the auditorium.
- Use the restroom after you are seated but before the performance begins. Do not get up to use the restroom during the performance unless there is an emergency.
- Whisper while waiting for the show to begin.
- Students should remain quiet during the performance.
- Students should realize that they are part of the performance. Listen and watch attentively to what is happening on the stage. The performers have worked hard to get the show ready!
- Students should stay seated at all times, not kneeling in the seats or putting feet up on the seat in front of them.
- Students should laugh and respond appropriately.
- If the students *really* enjoyed the performance, they may clap as loudly and as long as they like. This shows the performers appreciation for their hard work.
- Enjoy the show!





## Outreach Performance Evaluation 2011-2012

It is our desire to provide high-quality, educational and professional productions for your students. Please take some time after you return to school to complete this evaluation and send it back to GLPA.

School Name: \_\_\_\_\_ District: \_\_\_\_\_ Grade level: \_\_\_\_\_

Teacher: \_\_\_\_\_ Email: \_\_\_\_\_

Name of performance: \_\_\_\_\_ Time of show: \_\_\_\_\_

### Please rate today's performance.

### Poor -Average- High

How would you rate the educational value of the performance? \* \* \* \* \*

How would you rate the entertainment value of the performance? \* \* \* \* \*

How would you rate the students' impressions of the performance? \* \* \* \* \*

How would you rate the performance overall? \* \* \* \* \*

Would you return with a new group of students to see this production in the future? \_\_\_yes\_\_\_no

Why or why not? Please share some comments about the production.

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### Please rate the GLPA Study Guide

### Poor-Average-High

How would you rate the GLPA Study Guide? \* \* \* \* \*

If you did not use the GLPA Study Guide, please check. \_\_\_ I did not use the GLPA Study Guide.

Did you use any of the following sections of the GLPA Study Guide?

Background Information on the Performance \_\_\_yes \_\_\_no Pre-performance Activities \_\_\_

yes \_\_\_no Post-Performance Activities \_\_\_yes \_\_\_no

Please share some comments about the GLPA Study Guide.

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What types of programs would you like to bring students to see?

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Please share some general comments about your experience with the GLPA Outreach Program.

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Greenwood-Lander Performing Arts Lander University 320 Stanley Ave. Greenwood, SC 29649

Phone: (864) 388-8326 Fax: (864) 388-8036

Thank you for supporting the arts!

***GLPA gratefully acknowledges the supporters of our outreach program:***

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