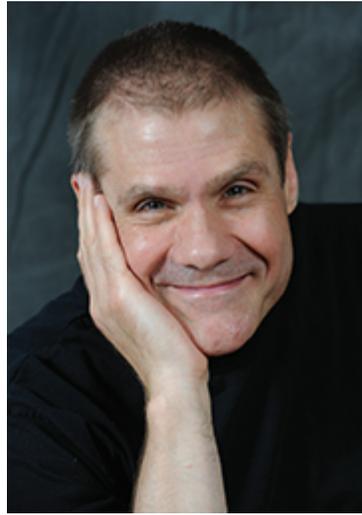


# A CHRISTMAS CAROL





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## Welcome to the BSO Midweeks!

On behalf of the Associate Conductor for Education, Nicholas Hersh, the members of the Baltimore Symphony Orchestra, and the BSO Education Department, we are delighted to welcome you to our 2017-2018 Midweek Concert Series. With the BSO's Midweek Concert series as the longest running education initiative at the BSO (running since February 16, 1924), and the first regular educational concert series of any orchestra in the country, we are thrilled to have you join us here at the Joseph Meyerhoff Symphony Hall.

We are pleased to announce that the 2017-2018 Midweek concert series has been realigned to serve all students in grades Pre-K to Grade 12 inclusively. This Midweek Concert season, we present two concert themes for older students (*Baltimore Voices* and *A Christmas Carol*) and two for younger students (*Around the Globe* and *Ballet to Flamenco*). Each concert incorporates an Arts-Integrated, STEAM-Activated approach to create a relevant, interactive, and interdisciplinary

## About This Guide

On the next pages you will find the Teachers' Guide for *A Christmas Carol*, written by a highly skilled group of Maryland educators with specialism in Music, Drama, Science, English/Language Arts, and Visual Arts, led by award-winning curriculum writer and editor, Richard McCready.

At the start of the guide is a "Snapshot" of your concert experience. This will give you a sense of what to expect in the concert, along with some thoughts about the various curricular connections, and music we suggest you listen to in the classroom before the performance.

Beyond the Snapshot pages you will find a variety of activities, called "Staves," to signify the various directions that you can explore in order to prepare for this concert. Each Stave may be used in any order you wish. We have also highlighted the various cross-curricular links that align with each Stave so that you may jump to areas that are of particular interest to you and your students. We hope that your students try at least one activity prior to coming to the concert so they can make the most of their live experience at the Meyerhoff.

Each activity is written to encourage students' natural sense of creativity and exploration. They will be able to read the activity pages or you can read the activities with them. Some of the activities are scientific, some are movement games, some employ and encourage art skills, and some involve storytelling and role-play. You best know your students, their capabilities, and their interests. You should encourage students to try the activities that you feel most appropriate for them and for your classroom. Encourage other teachers in your building to try some of the activities as well.

These guides are designed and intended as a mere starting point for exploration, with the essential piece being the work that is created by the student, for the student. Our ultimate goal is to facilitate a strong connection between the music performed by the BSO and the everyday lives of your students, so that they may continue to take music with them wherever they go.

Please feel free to share your students' work with us at the BSO—we love to see where the ideas from these activities might take your students and all the inspired, arts-integrated work they will produce in the classroom. If you wish to share any materials with us at the BSO, please send them to [education@bsomusic.org](mailto:education@bsomusic.org).



We hope you enjoy this guide, your explorations that are yet to come, the concert experience, and sharing your creative work with us.

Warmly,



Carole Wysocki  
Director of Education & Community Engagement  
Baltimore Symphony Orchestra



Katie Brill  
Education Programs Coordinator  
Baltimore Symphony Orchestra





## *A Christmas Carol* Concert Program

Below is the list of pieces that will be performed on the *A Christmas Carol* Midweek Concerts. Please take a moment to listen to these pieces in advance of the concert on Youtube, Spotify, or iTunes.

TIPPETT: Selections from *Suite in D*, movements I, II, and IV

JEFF TYZIK: Selections from *Holiday Moods*, Suite I

VAUGHAN WILLIAMS: *Fantasia on "Greensleeves"*

TRADITIONAL, arr. Randol Alan Bass: "Twas the Night before Christmas"



## *A Christmas Carol:* Snapshot for Teachers and Students



### Our Orientation in Time

The way that music changes over the course of time resembles the development of a storyline. A story generally begins in a place of the writer's choice, and by "place" I mean a specific moment in the lives of the characters. It does not have to begin at the beginning. In fact, many stories begin in the middle of the action, engaging us, the readers, as we are introduced to the characters, plot, and setting. While the story unfolds, we gradually get a better sense of the characters' orientation in time: in other words, how they remember things in the past; how they see things in the present; how the characters' perceptions of events in the present change as they become events in the past; and how those perceptions of events in the present and past influence the characters' anticipation of the future. This is based on the fundamental principle that people change over time, that actions inside and outside the characters' control have consequences which affect them throughout their lives.

So how does this relate to the story *A Christmas Carol* and the concert you are about to attend? In the concert, Tim Marrone will play each character, focusing especially on the development of the character Ebenezer Scrooge. When we first meet Mr. Scrooge, he comes across as selfish and crotchety—that is, until three spirits from the past, present, and future visit him. The process of reliving his memories, stepping into the lives of his current acquaintances, and the potential consequences of his actions exposes him to a new perspective. Mr. Scrooge returns to his life at present as the same person but with a completely transformed personality.

In the simplest terms, a piece of music also begins with introducing an idea. This idea is particularly important for us to pay attention to because as time progresses, the composer manipulates the idea in a variety of ways. Oftentimes, the composer repeats and revisits the beginning idea in the middle of the piece, but after everything that happened in between, the idea does not have the same meaning as it did when we first heard it. A good piece of music develops over time and changes us as the music changes, similar to the way characters develop in a story.

Mr. Marrone's acting scenes are interspersed among a variety of pieces of music that the orchestra will play, including Ralph Vaughan Williams's *Fantasia on "Greensleeves"* and selections from Michael Tippett's *Suite in D*. Vaughan Williams first incorporated the well-known "Greensleeves" melody into his 1929 opera *Sir John in Love*, which is based on the Shakespeare play *The Merry Wives of Windsor*. In 1934, Ralph Greaves took passages from *Sir John in Love* and various other Vaughan Williams pieces to create the *Fantasia*.



Tippett's *Suite in D* was written in 1948 to celebrate the birthday of Prince Charles. The piece references or quotes a variety of traditional melodies, and in the context of this concert, the selections supplement the action of the *A Christmas Carol* storyline.

## Two Performances, One Concert

As you watch Tim acting out each of the characters, pay attention to the way he adjusts to emulate each character. How does his voice change? What words does he emphasize? What about his body language? Does his portrayal of each character change at all as the story progresses?

You can ask similar questions when you listen to the musicians playing their instruments on stage: how are they articulating individual notes, and how does that fit into the articulation of the larger ideas? What adjectives would you use to describe the mood of the music? Do the instruments sound like different voices? How do those voices change over time?

## Music in the Past, Present, and Future

Think about a time that something happened to you that changed your perspective. Do you remember what it was like going through it? How do you view it now, in hindsight? If you were faced with the situation again in the future, what would you do differently?

Once you pick a memory, write down the experience as if you were telling it to someone you know, whether a friend, relative, or classmate. You can even take it a step further by setting it to music (see also the second stave in this guide). Imagine what that music would have sounded like if you wrote it in the style of music composed 300 years ago, compared to what you wrote in the present day, and what the style of music might sound like 300 years from now.

Even if 300 years, or even 100 years, sounds like a long time from now, you have the ability to shape what happens in the future based on your decisions and actions in the present. Music is a great example: if you decide to regularly practice making music now, you could shape the way that music sounds in five years. If you share music-making with your community, you could influence the way that other people make music, or they could influence the way that you do. Feel free to share your ideas with us at the BSO as well—you are sure to inspire us for future concerts!



## Stave One: Transformational Folk Tales: a Common Theme in Many Cultures



*A Christmas Carol* is an old English story written by Charles Dickens about Ebenezer Scrooge, a man whose meanness is transformed by personal revelation.



Dickens wrote his novella in five chapters, which he called “staves.” In the first stave, we see how mean Scrooge is. In the second, third, and fourth staves, Scrooge is visited by three ghosts who show him the consequences of his meanness in the past, present, and future. In the last stave, we see how Scrooge is transformed into a compassionate man and is much happier.



The same transformation story appears in many cultures, in many different stories. There is always someone or something that is greedy and realizes the error of his or her ways through some intervention. This activity will allow the students to bring this type of story to the present day and relate it back to their own lives.



### Activity Ideas



There are several stories that the students can explore:

- ❖ *The Selfish Giant* by Oscar Wilde.
- ❖ *The Necklace* by Guy de Maupassant.
- ❖ *The Banyan Deer*, a traditional Asian tale.
- ❖ *Ananse and the Pot of Wisdom*, a traditional African tale.
- ❖ *The Merchant of Venice* by William Shakespeare.

Additional Resources: [www.eastoftheweb.com](http://www.eastoftheweb.com), [www.allfolktales.com](http://www.allfolktales.com), [www.learningtogive.org](http://www.learningtogive.org)





The way stories are told is reflected in the times and culture of the audience.

After exploring some of the stories that have a similar moral, students may break into small groups to create a story with a moral that is relevant to them. It should include the main character, the conflict, and the resolution. They can add props, music, staging, or illustrations. It can be presented as a play, a children's book, a dance, a tableau, or whatever works for the class experience.

When the product is complete, they should present their story to the class. It would be great if it can be video recorded so the performers can also see how the audience sees the story.



## Curriculum Connections

### Fine Arts Standards

#### ❖ Creating

- 1: Generate and conceptualize artistic ideas and work.
- 2: Organize and develop artistic ideas and work.
- 3: Refine and complete artistic work.

#### ❖ Performing

- 5: Develop and refine artistic work for presentation.
- 6: Convey meaning through the presentation of artistic work.

#### ❖ Responding

- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.

#### ❖ Connecting

- 10: Synthesize and relate knowledge and personal experiences to make art.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

### ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E2: They build strong content knowledge.
- ❖ E4: They comprehend as well as critique.
- ❖ E7: They come to understanding other perspectives and cultures.

### Social Studies Practices

- ❖ SS1: Developing questions and planning inquiry.



## Stave Two: Marvelous Melodies and My Life's Soundtrack



Take a moment to think about the soundtrack of your life. What songs or melodies would best represent your past, present, and future? Is there a particular musical style that reflects your personality and outlook on life? These activities will serve as a chance to connect your tale of transformation to a musical journey.



### Activity Ideas



#### Marvelous Melodies

Your life experiences and memories are similar to the composition of an original and unique melody. Each life moment will approach you like notes that are reaching the highest lines of the music staff, which can create the most beautiful memories. Then, your most challenging times may seem like notes that cascade to the lowest point. If you track the movement and direction of each note, a striking melody can be played to represent the unique story of your life.



The BSO will perform orchestral pieces that contain three English melodies and a Scottish melody. Take some time to practice and perform the arrangements provided using the instrument of your choice in order to prepare for what you will hear on your field trip to the Meyerhoff. Please click here to view scores and parts:

- ❖ [Angelus ad Virginem Score](#)
- ❖ [Angelus ad Virginem Parts](#)
- ❖ [Crimond Score](#)
- ❖ [Crimond Parts](#)
- ❖ [Greensleeves Score](#)
- ❖ [Greensleeves Parts](#)
- ❖ [Lovely Joan Score](#)
- ❖ [Lovely Joan Parts](#)





**My Life's Soundtrack**

Brainstorm the moods you felt in your life's past. Then, list song titles or musical styles that would represent how you felt in the past. These songs may be folk songs, classical pieces, or songs from the radio that could be found on your iTunes playlist. Continue filling out the chart for how your life feels in the present moment as well as how you predict your life could be in the future. Can you think of the melodies that represent the soundtrack of your life?

**My Life's Soundtrack**

Timeline	Moods and/or Moments	Song Titles/ Musical Styles
Past		
Present		
Future		

**Extension Activity:** Using [www.prezi.com](http://www.prezi.com) or Microsoft PowerPoint, create or choose visual art as well as sound links to create a presentation of your "Life Soundtrack".



## Key Terms

- ❖ **Melody:** a combination of pitch and rhythm that serve as the main part of a song or piece of music, also known as “the tune.”



## Curriculum Connections

### Fine Arts Standards

- ❖ **Performing**
  - 4: Analyze, interpret, and select artistic work for presentation.
- ❖ **Responding**
  - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
  - 10: Synthesize and relate knowledge and personal experiences to make art.

### ELA Practices

- ❖ **E7:** They come to understanding other perspectives and cultures.



## Stave Three: 'Twas the Night Before...



CREATING

Think about an exciting day in your life. Tell a story of the night before that event. List your version of the “'Twas the Night Before Christmas” poem below and fill out the stanzas that apply to your story. Feel free to reorder the stanzas if you would like. And remember: it doesn’t have to rhyme!



PERFORMING

Note to the teacher: if appropriate, students can read the original poem to make sense of the outline below, although it is not necessary.



RESPONDING

Here is a link to the poem: <https://www.poetryfoundation.org/poems/43171/a-visit-from-st-nicholas>



CONNECTING

### Activity Ideas



'Twas the Night Before \_\_\_\_\_

'Twas the night before \_\_\_\_\_ (*the event*), when all through the house

Not a thing was \_\_\_\_\_ (*verb ending in -ing*), not even a \_\_\_\_\_ (*noun*)

Did you do something to prepare?

The \_\_\_\_\_ (*plural noun*) were \_\_\_\_\_ (*verb*) by the \_\_\_\_\_ (*noun*) with care,

In hopes that \_\_\_\_\_ (*why did you do this to get ready for the event?*),

What did you think about?

I was \_\_\_\_\_ (*verb*) all \_\_\_\_\_ (*adjective*) in my \_\_\_\_\_ (*noun*)

While visions of \_\_\_\_\_ (*what were you thinking about?*) danced in my head;



MUSIC



DRAMA



ENGLISH  
LANGUAGE  
ARTS



SOCIAL STUDIES



**Did something surprising happen the night before?**

When all of a sudden \_\_\_\_\_ (*what happened?*),  
I sprang from \_\_\_\_\_ (*noun*) to \_\_\_\_\_ (*verb*).  
Away to the \_\_\_\_\_ (*noun*) I flew like a flash,  
\_\_\_\_\_ (*what did you do?*).

**Did you look at anything the night before?**

When what to my wondering eyes did appear,  
But a \_\_\_\_\_ (*noun, and list a specific detail about it*),  
With a \_\_\_\_\_ (*what did it look like? Give more details here*),  
I knew in a moment it must be \_\_\_\_\_ (*what was it?*).

**Did you have a surprise visitor?**

\_\_\_\_\_ (*who was it?*) was dressed all in \_\_\_\_\_ (*clothes*),  
And their clothes were all \_\_\_\_\_ (*adjective*);  
A \_\_\_\_\_ (*noun*) they had with them,  
And they looked like a \_\_\_\_\_ (*noun*).  
Their eyes \_\_\_\_\_ (*describe the eyes*),  
Their cheeks were like \_\_\_\_\_ (*plural noun*), their nose like a \_\_\_\_\_  
(*noun*)!  
They spoke and said \_\_\_\_\_ (*what did they say?*), but went straight to  
\_\_\_\_\_ (*what did they do?*),  
And \_\_\_\_\_ (*what did they do then?*)

**Now bring some closure to your story. What else do you want to tell us? What was the last thing you did before you went to sleep? Write below.**

---

---

---

---

---



Now that you have your story outlined, let's put it to music! Make up a short rhythm/beat that you love and write something below to help you remember it.

*Need help? You can use music notation (quarter notes, eighth notes, etc.) rhythm syllables (1 + 2 +, etc.), onomatopoeia (boom, chh, pow, etc.), or words with the same amount of syllables as the pulses in your beat (for example: "My/ dog's name/ is Pete").*

Go back to your story and finalize what you want to keep and what you want to leave out. Now practice saying your story to a beat and perform it for a friend. Have fun!



## Curriculum Connections

### Fine Arts Standards

#### ❖ Creating

- 1: Generate and conceptualize artistic ideas and work.
- 2: Organize and develop artistic ideas and work.
- 3: Refine and complete artistic work.

#### ❖ Performing

- 5: Develop and refine artistic work for presentation.
- 6: Convey meaning through the presentation of artistic work.

#### ❖ Connecting

- 10: Synthesize and relate knowledge and personal experiences to make art.

### ELA Practices

- ❖ E1: They demonstrate independence.
- ❖ E3: They respond to the varying demands of audience, task, purpose, and discipline.
- ❖ E4: They comprehend as well as critique.
- ❖ E5: They value evidence.
- ❖ E7: They come to understanding other perspectives and cultures.

### Social Studies Practices

- ❖ SS3: Gathering and evaluating evidence.
- ❖ SS5: Communicating and critiquing solutions.



## Stave Four: Vocal Acting: Transforming your Voice



In this series of exercises, you will learn how to expand your vocal range and play with transforming your own voice into the voice of a number of different characters and speaking styles, just as actors do when narrating stories and doing voiceover work.



### Activity Ideas

In this concert you will experience the actor Tim Marrone narrating and becoming the voice of a variety of characters in Charles Dickens' story *A Christmas Carol*. Actors' voices are basic to their craft, and they train in order to have an expressive, flexible, and audible voice. Now you can, too! Just as you use exercises to train your muscles to perform well during sports games, you can also train your voice by practicing all of the things it can do and how to support it.

Below are a few vocal exercises you can read and try on your own to help you develop 1) controlled breathing, 2) a rich resonant quality to your voice, 3) variety in the pitch, volume, and rate of your speech, 4) proper pronunciation, and 5) clear articulation.

Then you can have some fun trying out your new skills with character voices and voice-over acting together! Have fun!

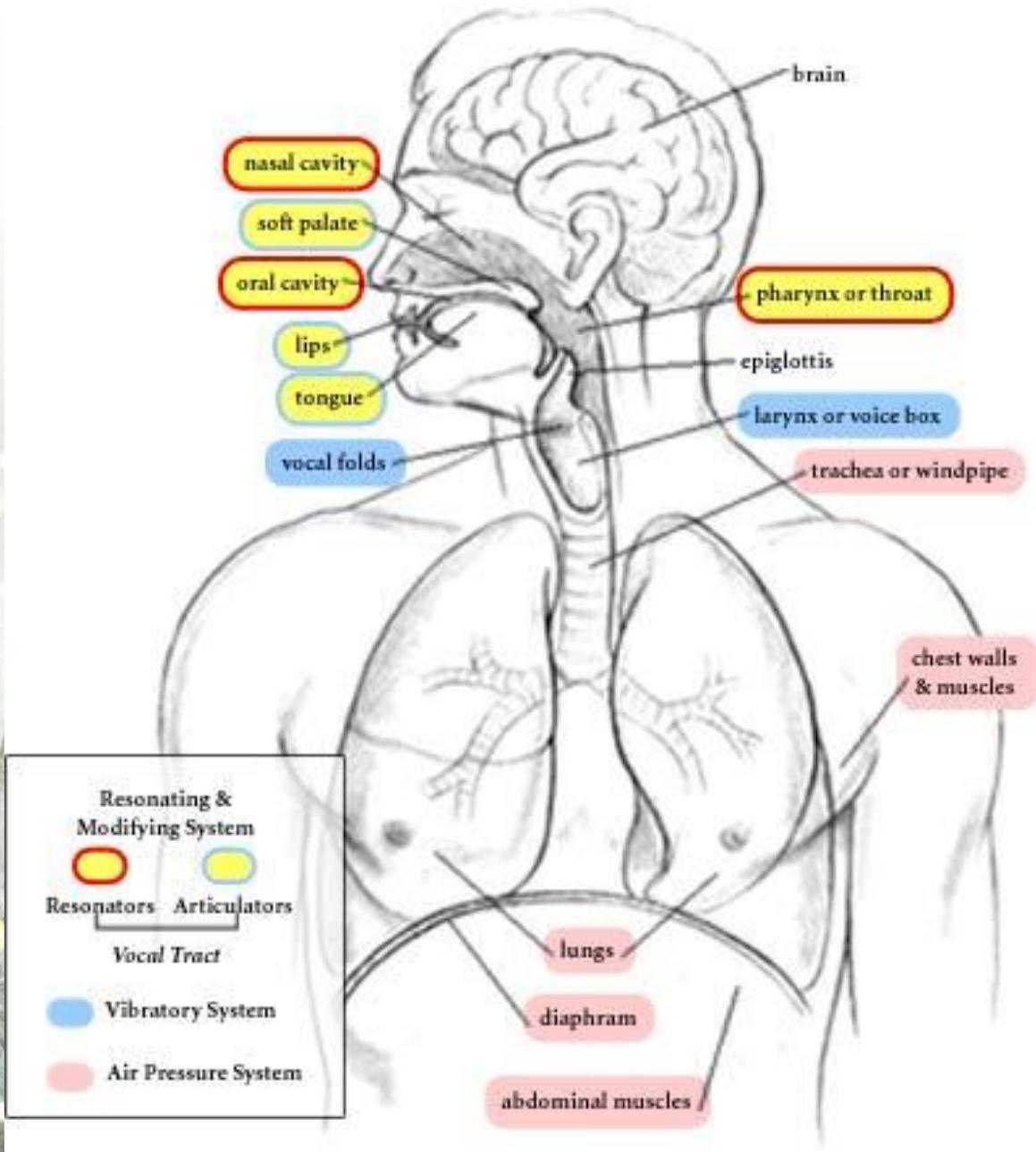
#### Part I: Training and Transforming Your Voice

##### A. Controlled Breathing

Speech sounds are produced by air that has been forced through the lungs by the action of certain rib muscles and the **diaphragm**, a flat muscle separating the chest from the abdominal cavity. The exhaled air vibrates the vocal folds in the larynx.



The sound produced is modified by the resonators (throat, nose, mouth sinuses) and formed into vowels and consonants by the articulators (tongue, jaw, teeth, cheeks, lips, hard and soft palates). Study the diagram below to understand the placement of the resonators and articulators.





Every speaker should *breathe from the diaphragm* in order to ensure enough breath for efficient and comfortable speaking. When you breathe from the diaphragm, your chest cavity should remain relatively still while your waistline expands and contracts. This type of breathing actually requires less effort than “chest and shoulder breathing”, allowing you to breathe deeply and enabling you to project long sentences without running out of breath. Controlled breathing can also help you calm your nerves and avoid a shaky voice when you are nervous.

In order to practice controlled breathing, you may find it helpful to lie flat on your back, placing one hand on your abdomen and the other hand on your chest.

- ❖ Breathe slowly and comfortably while keeping your chest still. Your abdomen should move out when you inhale and fill your lungs with air, and it should move in when you exhale and empty them.
- ❖ Now stand up and try breathing again with the same diaphragmatic action.

Now try panting like a dog, using only your abdomen to push the air in and out while you keep your chest area motionless and your shoulders relaxed.

## **B. Rich Tone Quality**

**Tone quality** is that characteristic of your voice that distinguishes it from any other voice in the world. While basic tone quality depends to a large extent on biological factors that are hard to control, you can still learn to produce clear resonant vocal tones. A harsh voice is strained and raspy from lack of an open throat. A breathy voice indicates that more is being used than is needed for production of the sound you are making. You can test yourself for breathiness by lighting a candle and speaking directly in front of it. If it flickers or goes out, you are using too much air. Clear tones require little breath and allow the candle to burn without a flicker. Clear tones result from a relaxed open throat that allows air to flow easily through as though nothing were stopping it. To relax your throat, do the following exercises:

### *Exercise One:*

- ❖ Drop your head forward as though you had suddenly fallen asleep.
- ❖ Let the jaw drop open and become completely relaxed.
- ❖ Keeping the jaw, neck, and face relaxed, move your head around slowly in a circle. Repeat, rolling in the opposite direction.

*Exercise Two:*

- ❖ Yawn lazily. Take a deep breath, stretch, and yawn again.
- ❖ Now begin to yawn with your mouth closed. Feel your throat begin to open and say, “mmmmmmmm”, then drop your jaw open and say “ahhhhhhhh”.
- ❖ Repeat this closed mouth yawn: “mmmmmm”-“aaaaah” two more times. Practice prolonged vowel sounds with an open throat: “maaaaa”, “Paaaaw”, “beeee”, “boooo”.

**Vocal tone** helps you express **emotion or meaning**. Try these exercises to practice varying your vocal tone:

Say each of these words with the correct vocal tone to convey a) happiness, b) pride, c) fatigue, d) fright, e) anger, f) suspicion, g) innocence, h) pleading, and i) sorrow:

- ❖ “oh”
- ❖ “yes”
- ❖ “well”
- ❖ “really”
- ❖ “possibly”

Say each of the following words, trying to make your voice sound like the meaning of the word:

- ❖ “bang”
- ❖ “crackle”
- ❖ “swish”
- ❖ “grunt”
- ❖ “wheeze”
- ❖ “bubble”
- ❖ “splash”
- ❖ “clang”

**C. Variety in Pitch**

**Pitch** is the “highness or lowness” of your voice. Although your voice is probably capable of a two-octave range, most people utilize only a limited range of their vocal pitch in every day western speech. **Learn to use your complete range** by practicing the following pitch exercise:



*Exercise One:*

Read the following phrases aloud at the pitch level designated by the meaning of each phrase: “Begin high - a little higher still - now very low - now very high - speak at a medium pitch - again very low - can you make it lower? - and back to medium again.”

**Pitch inflection** allows you to glide from one pitch level to another on a single word or syllable.

*Exercise Two:* Say the word “oh” with the pitch inflection that conveys the meaning indicated:

- ❖ oh-- (that hurts!)
- ❖ oh--(how lovely!)
- ❖ oh--(so what)
- ❖ oh--(well, perhaps...)
- ❖ oh--(look out!)
- ❖ oh--(don't be so rude)
- ❖ oh--(do you expect me to believe that?)

**D. Variety in Volume**

Varying volume on individual words helps to communicate meaning. Notice how the change of emphasis or volume shifts the meaning in the delivery of the following phrase:

- ❖ Was Dave going home? (You said so, but did he really?)
- ❖ Was Dave going home? (Or was it Bill?)
- ❖ Was Dave going home? (Or was he returning from there?)
- ❖ Was Dave going home? (Or someplace else?)

**E. Variety in Rate**

As a speaker, you should aim for a rate that is slow enough to be understood, yet rapid enough to keep the audience's attention. **Most students need to slow down their rate of delivery to an audience. This can take some practice.**

Rate is also influenced by a) pause, which gives emphasis to the word before the pause or draws attention to the word after it, and b) duration of sound, which means that vowels and consonants can be prolonged or clipped short. Try to speak the following phrases out loud, varying the rate in your delivery, as the meaning of the phrase suggests. **Exaggerate for fun!**



- ❖ “They climbed slowly, wearily up the summit.”
- ❖ “What a gloriously exquisite formal you are wearing!”
- ❖ “Oh my gosh, oh my gosh, oh my gosh!”
- ❖ Hurray! We won!
- ❖ You come here right now, young man.
- ❖ Oh. My. Gosh.
- ❖ I am proud to accept this honor.
- ❖ Hurry up; we’re late.
- ❖ I’m so tired, I can hardly move.
- ❖ No. Way.
- ❖ Don’t tell me we’ve got to listen to that again.

#### **F. Clear Articulation**

Most inaudibility results not from lack of volume, but from lack of clarity in the words. Too many people have careless and sluggish speech because of a lazy tongue, lips and jaw. “Jeet jet?” instead of “Did you eat yet?” or “Hoozyer fren?” instead of “Who is your friend?” are examples of unclear diction in everyday speech.

Work on enunciating clearly *whenever* you speak. **Don’t be afraid to open your mouth wide.** It is impossible to articulate well with a half-closed mouth. When you are on stage or delivering a speech, your words need to be even clearer and more exact than in everyday talk. Pay particular attention to enunciating the final consonants of your words and not “swallowing” the end of your sentences. Say

- ❖ “dead,”
- ❖ “friend,”
- ❖ “talking,”
- ❖ “walking,”
- ❖ “want”

Practice the following phrases to warm up your tongue, lips, and jaw:

- ❖ “One dope duck dropped into a ditch and the other dope duck dropped dead.”
- ❖ “One cute king whose kite could fly and the other cute king’s quite couldn’t.”
- ❖ “One rich witch whose wristwatch itched and the other rich witch’s didn’t.”
- ❖ “One slick snake slid up a stake and the other slick snake slid down.”



Practice the following tongue twisters, opening your mouth widely and picking up speed as you gain control:

- ❖ “Six slim sleek saplings.”
- ❖ “Round and round the rugged rocks the ragged rascal ran.”
- ❖ “A big black bug bit a big black bear.”
- ❖ “Fill the sieve with thistles; then sift the thistles through the sieve.”
- ❖ “Rubber baby buggy bumpers.”
- ❖ “You know you need unique New York.”

### **G. Pronunciation and Accents**

Correct pronunciation means accurately producing the sounds of a word with the proper division into syllables and correct accent or stress. The idea of what is “correct” can vary wildly depending on your regional accent and oral and family traditions. For example, you can hear all the different “correct” pronunciations of the word “snow” all over the world here:

<http://www.soundcomparisons.com/#/en/Englishes/word/snow>

Here is where things get fun! Now that you have experimented with all the different ways of playing with the other parts of your voice, you can begin to explore the idea of character accents and dialects, which is simply about changing your pronunciation of different words and making that consistent. For instance, a character who pronounces the words in the first column so that they rhyme with words in “Rhyme One” will sound very different than a character who pronounces them as if they rhyme with the words in “Rhyme Two.”

Try it with this line: “Just because you asked for coal again, doesn’t mean you’re going to get any.”



Word	Rhyme One	Rhyme Two
get	bet	bit
for	ore	fur
again	pen	pin
just	must	mist
because	pause	buzz
any	penny	skinny
duty	beauty	booty
assume	fume	doom
new	mew	moo
your	sewer	per
roof	proof	rough

### Part II - Acting with Your Voice: Performing a Radio Play

Now you're ready to transform yourself into a voiceover actor! Here are a bunch of radio scripts of well-known tales that you can download, printout, and act out with your friends:

<http://www.kidsinco.com/complete-list-of-playscripts/>.

How big can you make your vocal choices? Can you add music that you find or make yourself? Can you use your voice or bodies for sound effects, too? Share your performance in person or by recording it.



## Key Terms

- ❖ **Diaphragm:** a flat muscle separating the chest from the abdominal cavity.
- ❖ **Tone Quality:** characteristic of your voice that distinguishes it from any other voice in the world.
- ❖ **Pitch inflection:** allows you to glide from one pitch level to another on a single word or syllable.
- ❖ **Rate:** the pace at which you speak or deliver lines.
- ❖ **Articulation:** clarity in the words you are saying.



## Curriculum Connections

### Fine Arts Standards

- ❖ **Creating**
  - 1: Generate and conceptualize artistic ideas and work.
  - 2: Organize and develop artistic ideas and work.
  - 3: Refine and complete artistic work.
- ❖ **Performing**
  - 4: Analyze, interpret, and select artistic work for presentation.
  - 5: Develop and refine artistic work for presentation.
  - 6: Convey meaning through the presentation of artistic work.



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