



Youth Concerts 2024–2025



Sounding Together: ***An Exploration of Courage, Caution, and Kindness***

March 19-21, 2025

Educators' Guide with Lesson Plans

Special thanks to the members of the BSO Educators Advisory Council and peer reviewers for the lesson plans contained in this guide: ; Stephen Bloom; Heather Clemmens; Janna Comeau; Agnes Dixon; Katie Hurwitz; Herbert Johnson; Dr. Tina Nospal; Paul Pitts; Stephanie Riley; Lynn Rubin; Leah Spann; Kimberly Tower; Maria Doreste Velazquez; Irena Zeeff, NBCT; Dr. Maisha Grant, NBCT, BSO Director of Education

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Concert Introduction: *In the Maestro's Own Words*

Here's what Germeshausen Youth and Family Concerts Conductor Thomas Wilkins had to say about the concert theme:

The two original definitions for the word 'Symphony' beautifully describe not only what the symphony orchestra is but also what it does as a family of humans and artists. One definition is **“the unison,”** which suggests an agreed-upon unity. The other simply means sounding together. This seems simple at first glance, but it's important to not miss the significance of the word **“together.”**

This program, which we call “Sounding Together,” explores the necessary ingredients to making beauty happen. Those ingredients are ***Courage, Caution, and Kindness.***

Together, we will discover the various voices and combinations of voices that exist within the orchestra, each with their own unique sets of ability to contribute to the whole. We'll also discover that the word “kindness” is a whole lot more than just being polite.

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BSO Youth Concerts Repertoire – Lesson Plans

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04'	Stravinsky	<i>Firebird Suite: Infernal Dance</i>	4
05'	Shostakovich	<i>Festive Overture</i>	15
01'01'	Shostakovich Chords	<i>Excerpt: Clarinets play 1st 8 measures + downbeat of their opening melody Tutti on cue</i>	17
04'	Gounod	<i>Petit Symphonie: Scherzo</i>	18
03'	Bonds	<i>Montgomery Variations: Dawn in Dixie</i>	22
05'	Simon	<i>4 Black American Dances: Ring Shout</i>	28
03'	Grieg	<i>Peer Gynt Suite: In the Hall of the Mountain King</i>	32
07'	Stravinsky	<i>Firebird Suite: Berceuse and Finale</i>	35

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Igor Stravinsky's "Danse Infernal du roi Kaschei"
Infernal Dance of King Kashei (Evil Sorcerer-1918)

Lesson Plan by Paul Pitts

Grades: 4-6

Topics: Analyze artistic work & expression; Synthesize and relate knowledge to make art



Igor Stravinsky (1882 - 1971)

The ballet premiered in Paris in 1910 at the [Paris Opéra](#) on June 25.

Performed by the [Ballets Russes](#)

Lead by Sergei Pavlovich Diaghilev

Choreographer Michel Fokine

Lesson Overview:

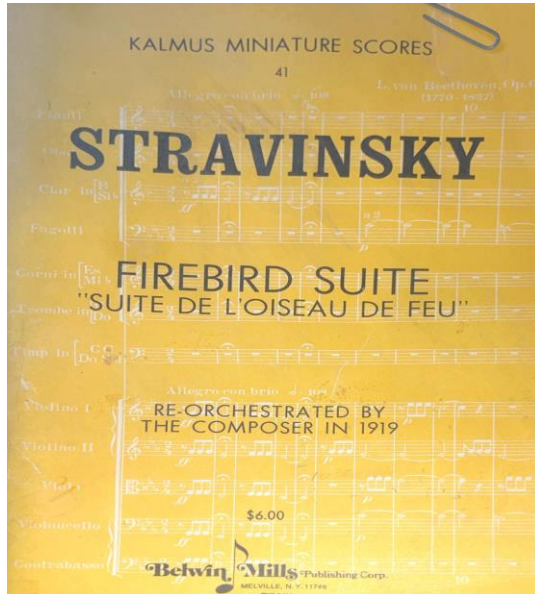
This lesson focuses on the instruments, orchestration, and choreography of Stravinsky's "*Danse Infernale*" from the *Firebird Suite*. In addition, we will look at several videos.

The score of the *Firebird Suite* in the 1919 version calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, bass drum, xylophone, tambourine, cymbals, harp,

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piano, celesta, and strings (first and second violins, violas, cellos, and double basses).
Instrument names are in Italian below.



The **first video** explains the Ballet with narration and gives a short synopsis of the whole Firebird ballet. (3'20")

The Firebird - Ballet Story Explained (3:20 long)

[Story of the Ballet Firebird](#)

The **second video** is the Ballet of the Firebird starting at 30:52

Stravinsky- Firebird (Bolshoi Ballet Russe Film)- Segment from Return of the Firebird.

Danse Infernal starts at 30:52 and at 35:25 (4:33 long)

[Firebird Ballet](#)

The **third video** is **Igor Stravinsky** conducting the New York Philharmonic, in 1960.

Stravinsky conducts "Infernal Dance" of "The Firebird", NY Philharmonic - 1960

[Firebird, NY Philharmonic](#)

Only watch the Firebird up to **4:58**. Use this video for instrument recognition so the students can see and hear the different instruments.

Story Line: The Firebird's Dance of Love

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Once upon a time in a magical forest lived a beautiful Firebird. This wasn't an ordinary bird; her feathers glowed like the sunrise, and her singing could make flowers bloom. One day, a brave prince named Ivan stumbled upon the Firebird while exploring the forest. He saw that she was trapped by an evil sorcerer Koschei, who wanted to keep her for himself. But Ivan was not afraid. With a heart full of courage and love, he promised to free the Firebird from the sorcerer's grasp. Before she is recaptured by Koschei she gives Ivan a feather, which he later uses to summon her to help with her escape.

With the help of the Firebird's magical powers and her knowledge of how to destroy the egg that contained Koschei's soul the sorcerer is defeated. Ivan faced the sorcerer in a great battle. The Firebird danced around them, creating bursts of light that dazzled the sorcerer. As the dance continued, Ivan remembered the love he felt for one of the 12 maidens. This love gave him strength, and courage to defeat the sorcerer. The forest was filled with joy as the Firebird soared into the sky, free at last. Ivan and the Firebird became the best of friends, showing everyone that love can triumph over evil, bringing light and happiness to all.

Can you summarize the main themes of the story?

- See video and summary above.

What activities can I use to engage my students with this tale?

- Have them get up and dance to the music if you have room. (gr 2-4)

Suggested Grades: 2-7 Lesson Duration (e.g., 1-2 class periods)

Educational Standards

Responding

Perceive and analyze artistic work. Analyze how expressive qualities (e.g. tempo, dynamics, instrumentation and choreography) are used to demonstrate a composer's musical intent. (3-4.M.R.07)

Interpret intent and meaning in artistic work. Explain the relationship between the music and ballet. (3-4.M.R.08)

Connecting

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Relate artistic ideas and works to societal, cultural, and historical contexts to deepen understanding. Describe ways music is different from other forms of everyday sounds. (i.e., what is the role of artistic intent). (3-4.M.Co.11)

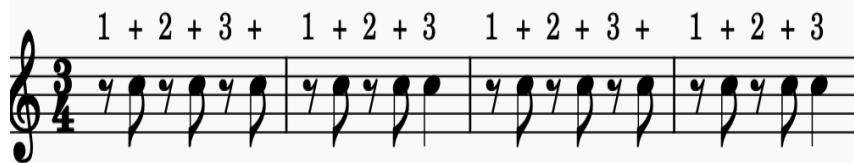
Performing

Select, analyze, and interpret artistic work for presentation. Explain how one's composition relates to established musical genres, styles, and forms (e.g., explain how one's piece combines elements of folk and classical music with dance.) (AG.M.P.04)

Lesson Objectives:

Students will be able to recognize the instruments playing in the Infernal dance

Students will be able to clap syncopated rhythm patterns in 3/4 time



Students will be able to express the way the music and dance makes them feel.

Students will be able to illustrate perceptual skills by responding to questions and describing aural examples of music from various sections of the piece.

Students will be able to articulate how the music and dance makes them feel and how different sounds cause different feelings and moods. (joy, fear, beauty, etc.)

Materials:

- Computer/white board or projection device with speakers
- Internet access
- YouTube videos

Stravinsky conducts "Infernal Dance" of "The Firebird", NY Philharmonic - 1960 [Firebird, NY Philharmonic](#)

Leonard Bernstein introduces Stravinsky in this historic performance

Firebird Ends at 4:58, lots of great video close-ups of instrumentalists performing throughout the piece. The instruments are all in the video as they are played.

Key Vocabulary:

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Woodwind Family



- **Flute** – open hole woodwind that does not use a reed
- **Clarinet** - single reed woodwind instrument
- **Oboe** – double reed woodwind instrument
- **Bassoon**- double reed woodwind instrument

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The String Family of Instruments



- **Violin** – highest pitched string instrument played with a bow
- **Viola** – alto voice-pitched string instrument played with a bow
- **Cello** – tenor voice-pitched string instrument played with a bow
- **Double Bass** – lowest voice-pitched string instrument played with a bow
- **Harp** – magical-sounding string instrument that is plucked

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Brass Family



Trumpet



Trombone



French Horn



Tuba

- **Trumpet**- brass instrument with three valves
- **Trombone** – brass instrument with a slide
- **French Horn** – brass instrument with a slide
- **Tuba** – a big brass instrument with four or five valves

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Percussion Family

- **Xylophone** – wooden pitched percussion instrument
- **Glock spiel** (orchestra bells)- metallic pitched percussion instrument
- **Timpani**- pitched drum percussion instrument
- **Snare Drum** – non-pitched percussion instrument, high pitched sound
- **Bass Drum** – big non-pitched percussion instrument, very low sound

Lesson Introduction

The Firebird was written by Igor Stravinsky in 1910 when he was 27 years old. Ballet impresario Sergei Pavlovich Diaghilev's Ballets Russes recruited him to write the ballet. Diaghilev and Stravinsky commissioned Michel Fokine to choreograph the ballet and write the libretto for The Firebird. Through the use of videos of the orchestra performing the piece and the Bolshoi Ballet dancing the piece, students will be introduced to the story of Firebird as well as the instruments of the orchestra used by Stravinsky to create music that brings to life the magical and mysterious characters in the firebird.

Timecodes for instrument excerpts on the Firebird Video

[Firebird, NY Philharmonic](#)

- 00:10 Excerpt # 1 – Opening note, full orchestra, bass drum and tympani
- 00:22 Excerpt # 2 – French Horns
- 00:29 Excerpt # 3 - Trumpets
- 00:32 Excerpt # 4 - Woodwinds
- 00:39 Excerpt # 5 – Cellos and Violas
- 00:50 Excerpt # 6 - Tutti Strings

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- 00:56 Excerpt # 7 - Violins
- 01:08 Excerpt # 8 -Horns
- 01:32 Excerpt # 9 -Xylophone
- 01:36 Excerpt #10 -Clarinets, Flute and Oboe
- 01:49 Excerpt # 7 -Violins pizzicato
- 01:51 Excerpt #11 -Basses
- 02:24 Excerpt #12 -Bass Drum and Tympani
- 03:58 Excerpt #12 -Bass Drum Suspended cymbal and and Tympani
- 04:59 Excerpt #13 -Harp and Bassoon The beginning of the Berceuse

**Stravinsky- Firebird (Bolshoi Ballet Russe Film)- Segment from Return of the Firebird.
Danse Infernal start at 30:52**

[*Bolshoi Ballet Dancing the infernal dance*](#)

Have the class watch the Firebird ballet by the Bolshoi Ballet Ballet Russe Film

To see the dance

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Development - Dance Like the Firebird:

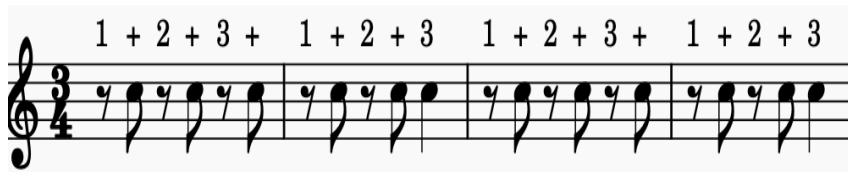
- Organize a dance activity that allows students to express their interpretation of how the Firebird moves. Play music that embodies the essence of the story, and encourage students to invent their own dance moves inspired by the Firebird’s enchanting dance.

Art Project:

- Have students create their own Firebirds using colorful paper, feathers, and other art supplies. They can design the bird to reflect their interpretation of its magical qualities. Then, display their creations in the classroom or hallway.

Evaluation

1. Play the BSO Firebird. Ask students, “What instruments do you hear?”
Tutti, french horns, trumpets, woodwinds, cellos and violas, strings, violins, french horns, xylophone, basses, bass drum and tympani, harp
2. Can you clap the syncopated brass rhythm at the beginning of measures 1 and 3?



- When was the piece written? *1910*
 - When was the piece premiered? *1910*
 - What orchestra premiered the piece? *Paris Opera orchestra*
3. How old was Stravinsky when he wrote the music? *27 years old*
 4. Ask students to identify the pictures of the instrument.
 5. Ask students to say the name of each instrument while viewing the Stravinsky video.
 6. How did you feel listening to the piece and watching the ballet?

Extension Activities #1: Listening Skills

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Play the piece again and encourage students to dance around the room in the way they feel the music should be choreographed. (Grades 2-4)

Teacher Resources:

- **Stravinsky- Firebird (Bolshoi Ballet Russe Film)** - Segment from Return of the Firebird. Danse Infernal start at 30:52
- https://youtu.be/O2UVBI5w7SA?si=qf0qJg3n_YbwxHFm
- **Stravinsky Firebird Suite: Analysis by Gerard Schwarz**
- <https://youtu.be/LUKATBkwuso?si=PvFPVXZITK5eCLcw>
The video starts with a short analysis of the plot; Infernal Dance is at 5:50
You might want to watch the first two minutes and then skip to 5:50
- **The Firebird - Ballet Story Explained (3:20)**
 - a. <https://youtu.be/gcwJyZ0tgEI?si=7ekHaoNiloris9ly>
- Igor Stravinsky - 1945 Suite from The Firebird, K010 (animated Score-Video)
- Infernal dance starts at 19:33. Use the title on this one if the link does not work.
- In-depth analysis of the whole ballet for the BSO website.
 - a. <https://www.bso.org/works/suite-from-the-firebird-1919-version>
- *BSO recording with Pierre Monteux conducting*
- <https://open.spotify.com/track/5ZWk1HdBhaW6jaAx8WxM2E>
- From Wikipedia, the free encyclopedia, Stravinsky Bio
- https://en.wikipedia.org/wiki/Igor_Stravinsky
- [Massachusetts Curriculum Framework - Arts \(2019\)](#)

Shostakovich's "Festive Overture"

Lesson Plan by Maria Doreste Velazquez

Grades: 4-6

Topics: Listening, Creating, Responding

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Festive Overture!

Grade: 2nd–4th

Subject: Shostakovich's
Festive Overture

Date: Spring, 2025

Topic: Listening, Creating & Responding

Lesson # 1

Lesson Focus and Goals:

1. Identify Musical Elements: Students will recognize and describe the tempo, dynamics, and mood of the opening fanfare of Festive Overture.
2. Express Music Visually: Students will create a drawing that reflects the tempo, dynamics, and energy of the music.
3. Explore Music through Movement: Students will engage with the melodic and rhythmic patterns of Festive Overture (Rehearsals 4–11) by creating and performing movements that correspond to the music's changes in tempo, rhythm, and mood.

Materials Needed: Paper, crayons/markers/colored pencils, pencils, erasers, a music player, descriptive word chart (for terms like "fast," "sharp," "loud"), balls (or pencils if balls are unavailable).

Learning Objectives:

Students will listen to the opening fanfare of Shostakovich's Festive Overture, create a drawing that reflects the tempo, dynamics, and mood of the music, and explore the melodic and rhythmic patterns from Rehearsal 4 to 11 through movement.

Structure / Activities:

I. Free Drawing to the Fanfare (10–12 minutes):

- Play the opening fanfare of Festive Overture (the energetic brass fanfare). Ask students to close their eyes for a moment, listen to the music, and then start drawing freely in response to the sound.
- Encourage them to focus on the emotions or images the music evokes. Prompt them with questions like:
 - "What shapes, lines, or colors come to mind when you hear the fanfare?"
 - "Do you hear any fast or slow parts in the music? How could that look in your drawing?"
- After a few minutes of drawing, ask students to "Turn and Talk" to a partner for 2–3 minutes.
 - Prompt for Turn and Talk: "Tell your partner about the shapes or colors you chose and how they match the music. Use these words: fast, loud, sharp, bright, energetic, sudden, smooth."
 - After the conversation, invite a few students to share with the whole class.

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Festive Overture!

2. Ball movement for Rehearsal 4-11 transition section (18-20 minutes):

- Video Tutorial: [Click [here](#) for the video tutorial]
- Steps:
 - Learn the Movements: Start by learning the movements together as a class.
 - Assign Groups: Split the class into small groups, each representing an instrumental family (woodwinds, strings, brass).
 - Create Movements: Starting at Rehearsal 8-11, have each group listen to their assigned section of the music and create new movements that reflect the melodic and/or rhythmic patterns of that section.
 - Group Performance: Have the groups perform their movements for each other.
 - Final Performance: All groups come together to perform their movements as a class.

Assessment:

- Observe students' drawings to see if they accurately reflect the tempo, dynamics, and mood of the music.
- During the "Turn and Talk" and class share, assess if students can explain their choices using key vocabulary (e.g., "fast," "loud," "sharp").
- Provide feedback on how well students connected their visual choices to the musical elements.
- Observe whether students' movements are connected to the tempo, rhythm, and mood of their assigned section of Festive Overture. Have students reflect on how their movements express the music's energy and rhythm.
- During group performances, encourage peer feedback on how well the movements match the music.
- Assess the students' ability to perform their movements together as a class, ensuring they accurately represent the dynamics and mood of the music.

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Shostakovich's "Festive Overture" Introduction

Lesson Plan by Stephanie Riley

Grades: 4-6

Topics: Fanfares & Introductions

Shostakovich "Festive Overture" Introduction

Grade: 1-3

Subject:

Date:

Topic: Fanfares and Introductions

Lesson: 1 Class

Lesson Focus and Goals:

1. The student will (TSW) recognize a fanfare.
2. TSW create a map of the fanfare at the beginning of Shostakovich's "Festive Overture" into the first introduction of the clarinet melody line.

Materials Needed:

1. Recording of Shostakovich's Festive Overture
2. Smart Board/Touch View/Writing Pad
3. Writing utensils (3-4 colors)
4. Pictures of the brass family and woodwind family of instruments

Learning Objectives:

1. Students will understand how an introduction leads into a piece of music
2. Students will understand what a fanfare is
3. Students will be able to map out the form of the fanfare and first clarinet melody using icons

Structure / Activity:

1. Play the opening fanfare and first introduction of the melody that is featured by the clarinets and piccolo (approximately 1 minute).
 2. Ask students to describe the very beginning of the piece of music with the brass.
 - a. What particular instruments are playing this fanfare?
 - b. What instruments play the first melody that's introduced after the fanfare?
 - c. Why do you think he chose the brass instruments for the fanfare? What does it make you think of or feel when you hear it?
 3. What is a fanfare?
 - a. Is it a type of introduction? What purpose does it serve? What purpose does it serve for this piece (think about the title of the piece).
 - b. Does it seem to follow a structure or form?
 4. Have students map out the fanfare as a class.
 - a. What shapes should be used? Triangles? Squares? Circles? Squiggles? Dots and dashes?
 - b. What colors should be used? Red? Orange? Many together at a time? How bold should they be?
 - c. Encourage students to check their map as a class with student leaders.
 5. After the fanfare has been mapped out, follow the same procedure to map the first melody. Consider these questions:
 - a. Is there a "transition" moment between the fanfare?
 - b. Is it longer or shorter than the fanfare?
 - c. How does the melody compliment the fanfare? Where do you think it may "go" from here?
 - d. Have students check this part of their map as a class
- **When mapping as a class, time depending and your class, you can map measure by measure, or phrase by phrase**

Assessment:

- To conclude the lesson:
 - Review the map for accuracy with the music.
 - Ask students to restate the definition of a fanfare. Does the map visually support their definition?
- Extension:
 - If continuing with the full lesson of "Festive Overture," be sure to keep the map created to see if the fanfare returns as well as the first melody introduced by the clarinets and piccolo.
 - How are they the same? Different?
 - The melodies in the fanfare are easily sung and can also be demonstrated with movement. Have students sing along, conduct, or create movement to go along with the fanfare and the beginning melody.

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Gounod's "Petite Symphonie: Scherzo"

Lesson Plan by Dr. Maisha Grant, NBCT

Grades: 4-6

Topics: Analyze artistic work & expression; Synthesize and relate knowledge to make art

Objectives:

3-4.M.R.07	Perceive and analyze artistic work. Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer's musical intent.
5-6.M.R.08	Interpret intent and meaning in artistic work. Use specific vocabulary to identify details about a musical work.
5-6.M.Co.10	Synthesize and relate knowledge and personal experiences to make art. Describe and demonstrate one's personal musical style and preferences.

Context:

French composer **Charles Gounod** was born in Paris into an artistic and musical family. Gounod was a student at the Conservatoire de Paris and won France's most prestigious musical prize, the Prix de Rome. He studied in Italy, Austria, and Prussia, where he met Felix Mendelssohn, whose advocacy of the music of Bach was an early influence on him. Gounod was deeply religious, and after his return to Paris, he briefly considered becoming a priest. He composed a large amount of church music as well as songs, orchestral music, operas, and popular short pieces, including his "Ave Maria" (an elaboration of a Bach piece) and "Funeral March of a Marionette".

Gounod's career was disrupted by the Franco-Prussian War. He moved to England with his family for refuge from the Prussian advance on Paris in 1870. After peace was restored in 1871, his family returned to Paris. However, he remained in London, living in the house of an amateur singer, Georgina Weldon, who became a controlling figure in his life. He left after three years and returned to his family in France. Gounod's absence, and the appearance of younger French composers, meant that he was no longer at the forefront of French musical life; although he remained a respected figure he was regarded as old-

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fashioned during his later years, and operatic success eluded him. He died at his house in Saint-Cloud, near Paris, at the age of 75.

The “*Petite Symphonie*” in B-flat major, one of Gounod’s twelve operas, is a four-movement work first performed in 1885. It is scored for a wind ensemble of nine players. This 20-minute selection has four movements:

1. Adagio–Allegro
2. Andante cantabile (quasi adagio) attacca
3. Scherzo. Allegro moderato
4. Finale. Allegretto

This lesson focuses on the third movement, “Scherzo.”

Key Vocabulary:

- **Scherzo** - a vigorous, light, or playful composition, typically comprising a movement in a symphony or sonata
- **Movement** - In music, movement refers to independent sections of Classical music that are part of a larger composition.
- **Allegro** - at a brisk tempo
- **Moderato** - at a moderate pace

Materials:

- [KWL Chart](#) - poster size or projected on screen
- [Recording of “Petite Symphonie: Scherzo”](#) (12:08)
- Calling sticks or [Wheel of Names](#)
- Individual whiteboards or notecards
- Markers, paint, or colored pencils
- Writing utensils (pencils, pens)
- Whiteboard markers
- Laptop & Projector/Interactive Whiteboard

Activities:

- [Whole Group](#) - Ask students what they already know about Gounod’s life, “Petite Symphonie,” and key vocabulary. Record responses on the white board/projected

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screen. Then, ask students to write what they want to learn about Gounod and “Petite Symphonie” on individual whiteboards and raise them in the air, or invite students to record their responses on the main whiteboard.

- Introduce key vocabulary: **scherzo, movement, allegro, moderato.**
- Listen to the [recording of “Petite Symphonie: Scherzo”](#) together as a class.
- Tell students to illustrate what they hear, feel, see, and experience while listening to the music.
- **Small Groups** - In small groups of 3-5 people, have students take turns reading about Gounod’s life presented in the “context” section of this lesson and choose 1 of the following activities:
 - A) Create an interpretive dance demonstrating the meaning, feeling, tempo, and musical vocabulary of “Petite Symphonie: Scherzo.”
 - B) Create a Kahoot or Quizlet of 5-10 questions & answers about Gounod’s life and “Petite Symphonie: Scherzo” for the class to play individually or on teams.
 - C) Record a video to teach the class about Gounod’s life and/or “Petite Symphonie.”
 - D) Write lyrics for “Petite Symphonie” to tell the story of Gounod’s life or demonstrate your knowledge of key vocabulary.
 - E) Use any creative visual or performing art form to demonstrate your understanding of the lesson content and/or key vocabulary.
- **Evaluation:**
 - **Presentations** - Each small group presents their activity to the class. Teacher determines length of time and whether to design a class rubric for students to evaluate each other. Assess student presentations using a teacher-made rubric.
 - **Turn & Talk** - Students share 1 new learning with a peer. A student scribe from each partnership writes responses on the class's KWL chart.
 - **Exit Ticket** - What did you learn? What would you like to ask the conductor or orchestra when we visit the BSO?
 - Students write a brief individual reflection on notecards responding to both questions to be turned in at the end of class.

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- Teachers may email students' questions for the conductor or orchestra to education@bso.org ahead of your BSO field trip to be answered during the pre-concert talk when you visit Symphony Hall for the Youth Concert.
- Teachers may also turn in students' notecards to BSO's Education and External Engagement Department in person at Symphony Hall the morning of the Youth Concert to be answered during the pre-concert Q&A.

Resource: <https://www.youtube.com/watch?v=7yjc2dDm-cA>

Gounod had not written a symphony in decades until he was asked to compose one by a Parisian wind orchestra, resulting in the premiere of his *Petite Symphonie* in 1885. Charming and playful, this piece resembles a symphony from the Classical style of Mozart and Haydn.

Filmed in April 2021 at Cadogan Hall.
Produced by Black Swan Film & Video.

00:30 I. Adagio - Allego

06:37 II. Andante cantabile

12:08 III. Scherzo. Allegro moderato

16:34 IV. Finale. Allegretto

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Margaret Bonds - “Dawn in Dixie” from *Montgomery Variations*

Lesson Plan by Stephen Bloom

Grades: 4-6

Topics: Analyze artistic work & expression; Synthesize and relate knowledge to make art

Lesson Objectives:

- A. Students will gain a better understanding of the significance of Margaret Bonds’ “Dawn in Dixie” by exploring its history, musical structure, and the theme of the piece.
- B. Students will utilize body percussion to perform along with the recording in $\frac{3}{4}$ time.
- C. Students will improvise music using a pentatonic scale similar to the one used in the music.
- D. Students will express what they hope for by writing in a “hope cloud.”

Context:

ABOUT THE COMPOSER

Margaret Bonds (1913-1972) was born in Chicago, Illinois. She became one of the first Black composers to gain recognition in the U.S. pianist, composer, and social activist, she became the first Black soloist to perform with the Chicago Symphony Orchestra when she was twenty. She later became famous for her arrangements of traditional spirituals, AfriAfrican Americank songs that often have a religious theme.



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ABOUT THE MUSIC:



Completed in 1964, Margaret Bonds' *Montgomery Variations* is dedicated to Dr. Martin Luther King, Jr.



The title refers to Montgomery, Alabama, the home of Rosa Parks whose brave actions led to the Montgomery Bus Boycott in 1955, an important milestone in the Civil Rights Movement. Bonds visited Montgomery in 1963 and was inspired to compose this music.

The movement “Dawn” symbolically refers to Alabama and the surrounding southern states awakening to the changes brought by the Civil Rights Movement.

The melody is based on a traditional spiritual. The sound is hopeful and optimistic.

MATERIALS:

- [Recording of “Dawn in Dixie”](#) by Kellen Gray, Conductor-Royal Scottish National Orchestra)
- [Google Slide Presentation](#)
- Computer with sound system and projector
- Classroom instruments: Piano, bells, recorder, etc. If instruments have removable bars, you may distribute the following notes: C, D, F, G, A
- Copies of attached “Hope Cloud” worksheet for each student
- [Kahoot Quiz Exit Ticket](#) may be projected or played individually with a laptop or device.

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ACTIVITIES:

1. Discussion: “Dawn in Dixie”

Google Slide presentation: https://docs.google.com/presentation/d/1b0gVFS82G4-AG956W-H_CAxWRfayFga41iQPBJfHboU/edit?usp=sharing

- A. Introduce students to the music: “Today, we’re going to listen to a piece of music that’s about the Civil Rights Movement.” Ask students to explain what happened during the Civil Rights Movement.
- B. Explain that this piece was written by Margaret Bonds, one of the first African American composers to gain recognition in the U.S.
- C. Explain that this piece of music is connected to two important figures in the Civil Rights Movement.



Composer Margaret Bonds dedicated the music to Dr. Martin Luther King, Jr., one of the most prominent leaders of the Civil Rights Movement. We celebrate his birthday as a holiday in January!



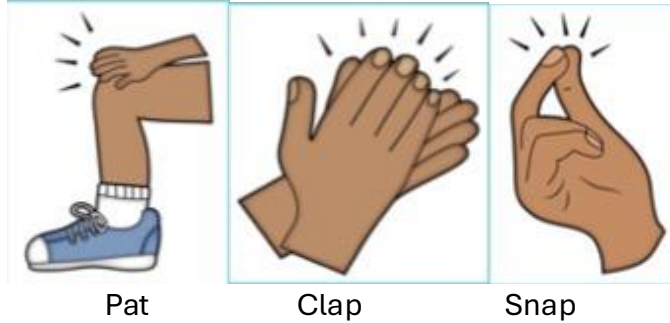
The music is taken from a larger work called *Montgomery Variations*. Many important events took place in Montgomery, Alabama during the Civil Rights Movement. The most famous was when Rosa Parks refused to give up her seat to a white passenger in 1955. This led to the Montgomery Bus Boycott, a protest that led to the desegregation of city buses.

2. Musical Activity: Identify musical elements of the piece, create music using a pentatonic scale.

Play “Dawn” recording: <https://www.youtube.com/watch?v=q2aJGPGpmKs>

- A. Listen to the recording of “Dawn”. Have students quietly perform body percussion movements in the following pattern as they listen:

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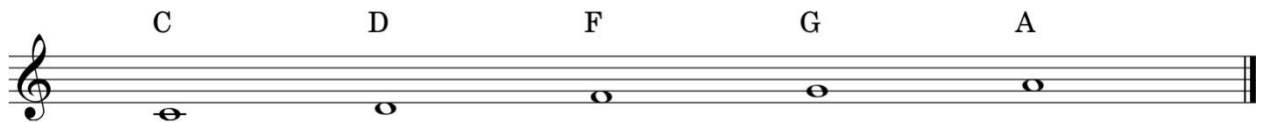


Pat

Clap

Snap

- B. Ask students how many motions they made in the pattern. Each sound is a beat, the pulse found in a piece of music. This piece has three beats in each measure. Musicians call this $\frac{3}{4}$ time.
- C. Perform the following notes using classroom instruments (piano, bells, recorder, etc.).



Ask students to identify the number of notes.

Explain that this is called a pentatonic scale. The melody of “Dawn in Dixie” is based on a pentatonic scale.

- D. Have the class start the pat-clap-snap pattern. Going around the room, students with classroom instruments take turns improvising a melody with a pentatonic scale. You may also do this while playing the recording!

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3. Discussion Activity: Music and Hope

- A. Listen to the recording of “Dawn” again. Ask students why they think this piece sounds like dawn.
1. Moderately slow tempo
 2. “Bird call”-like passages in the upper woodwind instruments...



- B. Explain that “Dawn” was about hope. Ask students what gives them hope.
C. Distribute copies of the “Hope Cloud” worksheet. Have students write down their hopes for the future. Students may share this later as part of the final activity!

CLOSING AND EVALUATION:

Explain that your students have learned something about the history of the Civil Rights Movement through music! Now it’s time to see what you remember!

Students may use devices or simply project the following Kahoot quiz onto a screen:

<https://create.kahoot.it/share/dawn-in-dixie/7eb97d3d-5484-456c-8c90-9d48c2d4d2ef>

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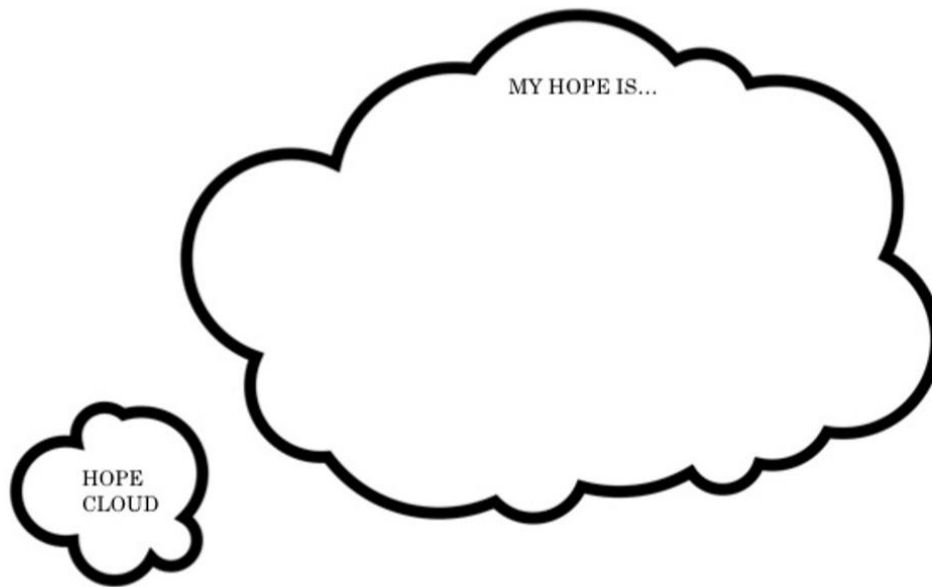
“Dawn in Dixie” Worksheet

NAME _____ DATE _____

HOPE CLOUD:

What do you hope for? Write something in the cloud below that you hope for!

In the space below the cloud, write how you plan to achieve it!



I will achieve my hope by...

**Carlos Simon’s “Ring Shout: Four Black American Dances”
Lesson Plan by Stephanie Riley**

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Grades: 4-6

Topics: Syncopation and Triplets; Ring Shout Traditions

Lesson Duration: 1 Class Period

Lesson Focus and Goals:

- To learn and understand, by listening and participating musically, the origins of the Ring Shout
- To learn and understand the historical background of the origins of the Ring Shout from primary sources
- To identify and perform rhythms that include syncopation and accents in triplet sequences
- To create and perform rhythms that include syncopation that could fit within the Simon piece

Materials:

- Projector or Smart Viewing device to display video and rhythmic examples
- Recordings:
 - Library of Congress: [McIntosh County Shouters: Gullah Geechee Ring Shout from Georgia](#)
 - Atlanta Symphony Orchestra [performance](#) of Carlos Simon's Ring Shout: Four Black American Dances

Learning Objectives:

- Students will be able to define and identify syncopation within Carlos Simon's Ring Shout
- Students will be able to define and identify triplets and syncopated rhythms within Carlos Simon's Ring Shout

Activities:

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- Introduce students to the piece “[Ring Shout](#)” from Four Black American Dances by Carlos Simon. This performance is performed by The Atlanta Symphony Orchestra under the direction of Jonathan Taylor Rush.
 - Ask students to observe the musicians in the orchestra and to think about the general overarching “feel” or ways to describe what they hear both musically and emotionally-is it telling a story or demonstrating something?
- After the initial introduction, discuss the title “Ring Shout”: Four Black American Dances.
 - What is a Ring Shout? Where did Ring Shouts originate?
 - Direct students to Carlos Simon’s [website](#) where he highlights and gives a brief description of each movement from Four Black American Dances.
 - Use the video from the Library of Congress starting at 22:32 and play through 24:00.
 - What do the students see? What do they hear? Are there any instruments beyond voices that are used in creating a Ring Shout? What shape do the dancers form when participating in the Ring Shout dance?
 - Compare the “large stick” that you hear and see in the LOC video and the short audio clip from Carlos Simon’s website. How did he weave in that particular element? Was it the rhythm?
 - Move the discussion to the rhythm that is heard performed by the large stick. Can the students determine what the rhythm is? Compare and contrast these 2 rhythmic patterns by counting and clapping each pattern:

a.

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b.



- Ask students if one pattern occurs off of the beat? Once the correct pattern is identified, discuss what triplets are and how they function in music. When a triplet pattern is used, explain what syncopation is.
- To further help students understand the difference rhythmically between the two patterns, you can split the class in half and have one half clap pattern A while the other half clap pattern B and then switch.
- Move the discussion further and begin applying it to Simon's Ring Shout. Have students identify verbally as well as clapping along when they hear the pattern and in which sections and by which instruments.

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Closing Activity:

Refer to the introduction of the lesson and the dance that they saw the McIntosh County Shouters performing. Review the video if necessary.

- Designate a student(s) to play the “large stick” rhythm while the rest of the class forms a circle.
- Begin by having students move to the rhythm while Simon’s Ring Shout is playing.
- Next, have students create their own rhythms with percussive instruments of their choice, create rhythms with the movement of their bodies both clapping and feet, and improvise these rhythms and movement in a Ring Shout of their very own.
- Reflect on these questions:
 - How did it feel to move your bodies rhythmically in a similar fashion to the McIntosh County Shouters?
 - How did you allow your body to “feel” the rhythm?
 - How did hearing the music, particularly the “large stick” rhythm and timbre, help you dance?
- Ask students to recall elements of a traditional ring shout. How does Simon’s “Ring Shout” incorporate these elements into a symphonic work?

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Edvard Grieg: In the Hall of the Mountain King, from the Peer Gynt Suite

Lesson Plan by Lynn Rubin and Kimberly Tower

Grades: 2-8

Topics: Analyze artistic work & expression; Synthesize and relate knowledge to make art

Objectives:

3-4.M.R.07	Perceive and analyze artistic work. Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer’s musical intent.
5-6.M.R.08	Interpret intent and meaning in artistic work. Use specific vocabulary to identify details about a musical work.
5-6.M.Co.10	Synthesize and relate knowledge and personal experiences to make art. Describe and demonstrate one’s personal musical style and preferences.

1. Students will demonstrate playing *accelerando* and *crescendo* on non-pitched instruments or through bodily movement. (Gr 3-5)
2. Students will read specific rhythms and follow a picture version of a form chart. (Gr 1-3)
3. Students will compare and contrast different versions of the tune using appropriate musical vocabulary (Gr 2+)

Context:

Edvard Grieg (1843–1907) was a Norwegian composer from Norway, which is located north of Germany and west of Sweden. He learned piano from his mother until the age of 15, when he began studying at the conservatory in Leipzig, Germany. Grieg’s romantic music often featured short pieces inspired by Norwegian folk songs and childhood melodies, rather than lengthy symphonies.

[This book by Allison Flannery](#) tells the folk story of Peer Gynt with some background information and beautiful illustrations. The first 6 minutes are read-aloud by the author.

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Materials:

- Listening Map - See attached
- Recording of [“In the Hall of the Mountain King”](#) by the Boston Pops
- Non-pitched percussion
- Paper and pencils to compose ostinatos
- BoomWhackers (Optional)
- [Compare and Contrast Versions Worksheet \(links are embedded\)](#)

Activities (Grades 2 - 4):

- [Movement Activity](#)
- [Play Along](#) - Students can pick a non-pitched percussion instrument (or clap) to the bigger dots on this listening map. *Teacher note: the melodic phrase repeats 18 times.*
- [Rhythmic Play Along](#) - Students can practice reading, speaking, or playing quarter notes, eighth notes, and quarter rests.
- [Questions](#): How does the music change from the beginning to the end? (It gets faster - accelerando, it gets louder - crescendo)
- [Evaluation](#):
 - Can students play their non-pitched percussion instruments/clap at their place in the melodic phrase?
 - Can they anticipate when their part will be?
 - Do the students’ movements reflect the music?

Extras:

- [Egg Shaker Movement Break](#)
- [BoomWhacker Play Along](#)
- [This book by Allison Flannery](#) tells the story with some background information and beautiful illustrations. The first 6 minutes are read-aloud by the author, and then she has some movements with the music you could explore for the remainder of the video.
- [Compare and Contrast Versions Worksheet \(links are embedded\)](#)

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Activities (Grades 5 - 8):

- **Composing:** Listen to the recording and ask students these questions:
 - How often does the melody repeat?
 - What is a repeating pattern in music called? *Ostinato*
 - How does the music change from the beginning to the end? *It gets faster - accelerando, and louder - crescendo.*
- Ask students to create an ostinato consisting of 2 or 4 measures that can be played along with the melody.
- **Evaluation:** Have students share their ostinato and have the whole class play it as a part of the song. Assess the following:
 - Does their ostinato fit into 2 or 4 measures?
 - Can the student composers play their ostinato accurately?
- **Extras:**
 - [Compare and Contrast Versions Worksheet \(links are embedded\)](#)
 - [BoomWhacker Play Along](#)
 - [Body Percussion Activity](#)

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Stravinsky's "Firebird Suite: Berceuse and Finale"

Lesson Plan by Janna Comeau

Grades: 4-6

Topics: Analyze artistic work & expression; Synthesize and relate knowledge to make art

Stravinsky: Firebird Suite Berceuse and Finale

Lesson Overview:

This lesson allows students to experience and perform excerpts of Berceuse and Finale from the Firebird Suite.

Grade Levels:

This lesson is recommended for grades 4-6.

Duration:

This lesson is recommended for 1-2 class periods.

Educational Standards:

Convey meaning through the presentation of artistic work. Sing and play in groups matching dynamic levels and responding to the cues of a conductor. (1-2.M.P.06) Sing and play in groups responding appropriately to cues of a conductor. (3-4.M.P.06)

Perceive and analyze artistic work. With support, identify basic elements in familiar songs (including tempo, dynamics, rhythm, melody). (1-2.M.R.07) Analyze how expressive qualities (e.g. tempo, dynamics, timbre) are used to demonstrate a composer's musical intent. (3-4.M.R.07)

Interpret intent and meaning in artistic work. Categorize musical works by feeling or mood. (1-2.M.R.8) Explain the relationship between culture, venue, and audience behavior (e.g., street performance, symphony). (3-4.M.R.08)

Apply criteria to evaluate artistic work. Demonstrate active listening as an audience member (e.g., noticing details, making connections). (1-2.M.R.09) Identify how the elements of music (e.g., tempo, dynamics, rhythm, melody, harmony) can be used to support the artist's purpose. (3-4.M.R.09)

Lesson Objectives:

Students will be able to keep a steady beat while listening to Berceuse and Finale of Firebird, describe the musical elements (tempo, dynamics, rhythm, melody) of the piece, and perform a portion of the song on recorders, chromatic Boomwhackers, barred instruments, or other pitched percussion.

Materials and Resources:

A recording of Berceuse and Finale, the PDF of the song, recorders, xylophones, and/or chromatic Boomwhackers or other pitched percussion instruments are required. If completing the extension activities, the Fantasia 2000 recording, crayons, and paper may be needed.

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Lesson Introduction:

Students will be introduced to the song via creating a Musical Map as a class. Discuss how each musical section represents the story; what instruments are used, how does the music sound, etc. After creating the musical map as a class, students will also be able to create their own stories to fit the music. Students may recognize this tune from its inclusion in the Disney film *Fantasia 2000*.

Lesson Development:

Students will discuss the musical characteristics of *Berceuse* and *Finale*. The PDF of a portion of the song can be projected on a Smartboard and then performed on classroom instruments like recorder, xylophone, and chromatic Boomwhackers.

Assessment:

Students can be assessed on their ability to convey meaning through the group performance of the *Firebird* excerpts, and on their abilities of interpreting and evaluating the *Berceuse* and *Finale*.

Extension Activities (or Additional Information):

Students could watch the *Fantasia 2000* *Firebird* video. They could draw their own illustration storyboard for the suite as they listen.